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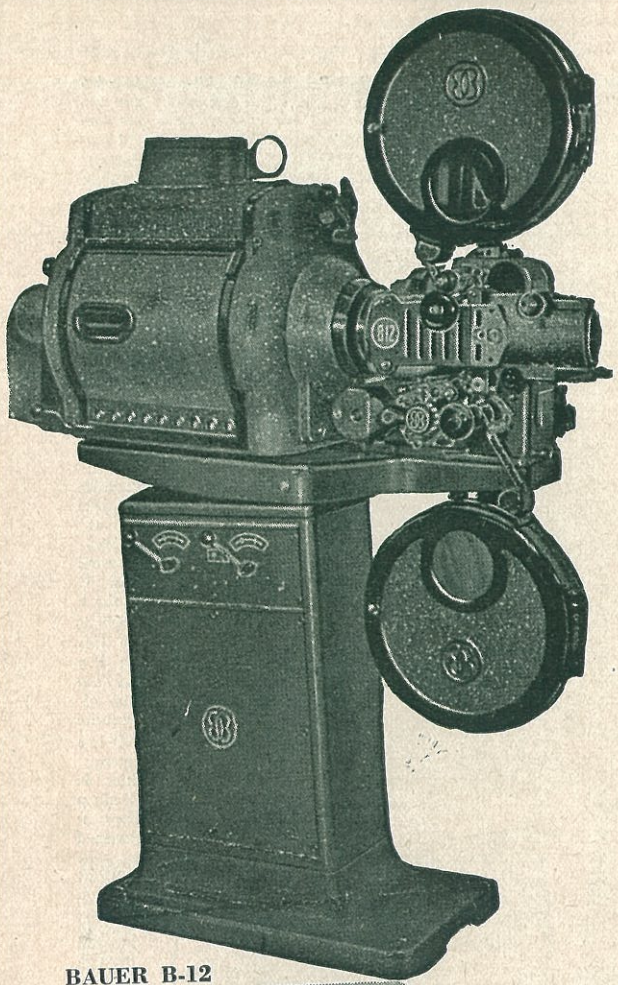

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Vol. XIX. | APRIL 1953 | No. 4.

☆ ★ ☆

Not angry, though slightly suspicious! But inviting all the same! A woman rarely knows what she wants, till she gets it. And then she suddenly discovers that what she got was not what she had wanted. That keeps the search on. Look at Begum Para always in doubt and distress but she gives an excellent performance in "Naya Ghar", a social theme produced and directed by D. D. Kashyap for Kashyap Productions.

Save Us From Nehru !

On the 12th of March 1953, Dr. Shyama Prasad Mookerjee, Mr. Nand Lal Sharma, Mr. N. C. Chatterjee, all Members of the Parliament, and Mr. Guru Dutt Vaid, President of the Delhi branch of Jan Sangh were ordered to be released immediately by the Constitution Bench of the Supreme Court presided over by Chief Justice Mr. Patanjali Sastri.

According to the judgement of the Supreme Court, Dr. Mookerjee and others had been deprived of their liberty without the form and rules of law being fulfilled. Their Lordships declared their detention as illegal and in contravention of Article 22 of the Constitution and Section 167 of the Criminal Procedure Code.

Article 22 of the Constitution provides:"No person who is arrested shall be detained in custody without being informed, as soon as may be, of the grounds for such arrest nor shall he be denied the right to consult, and to be defended by, a legal practitioner of his choice.

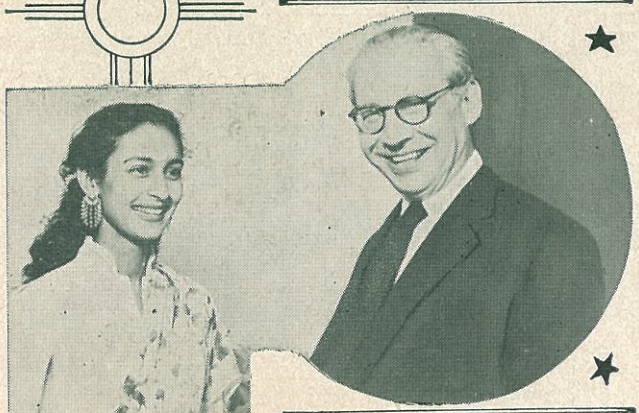
"Every person who is arrested and detained in custody shall be produced before the nearest magistrate within a period of twenty-four hours of such arrest, excluding the time necessary for the journey from the place of arrest to the court of the magistrate, and no such person shall be detained in custody beyond the said period without the authority of a magistrate".

The Section 167 of the Criminal Procedure Code, among other things, empowers the Magistrate to order detention of the accused in custody, from time to time, for a term not exceeding fifteen days to enable the police to complete the investigation of the offence. But the Magistrate authorizing detention under this section has to record his reasons for doing so.

Dr. Mookerjee and others were arrested on Friday, March, 6, for alleged defiance of a ban on processions in Delhi. Mr. H. S. Dhillon, Additional District Magistrate, immediately remanded them to judicial lock-up till March, 9. On March, 9, the trying magistrate, Mr. Singhal, was said to have issued another order detaining the accused till March, 11. But this order was never produced in the Supreme Court in spite of the Court calling for all the records of both Mr. Dhillon and Mr. Singhal. The order of the trying magistrate, Mr. Singhal, produced before the Court contained merely an adjournment of the case to March, 11.

"Last evening", the Supreme Court judgement

"You take me too, sir?" asks Nimmi. "Not for a dead man like Shah Jehan" replies Sir Alexander Korda.



"I am the child of a screen goddess, Sir Alex", says Nutan. "An angel, eh? well, all goddesses begin that way" says Alex.

"Where do they grow types like you? " asks Sir Alex. "In Bengal, the land of black magic and big eyes", answers Sumitra.

states, "a slip of paper was handed to the Registrar of the Court at 5-20 P.M. which purports to be, on one side, a warrant for remand for detention, addressed to the Jail Superintendent, directing that the accused be kept in judicial lock-up till March 9. On the reverse of this slip of paper, we find an order: "Remand to judicial lock-up till March, 11, 1953" purported to be signed by the trying magistrate.

"The Court record contains no such order (though Sect. 167 of the Criminal Procedure Code enjoins that the Magistrate shall keep a record). The Solicitor General explained that this slip of paper, of such crucial importance, was with a police officer who was present in Court yesterday. But after the Court adjourned, they thought its production was of some value and they filed it at 5-20 P.M. We are unable to take cognisance of this document and we are not satisfied that there is any order remanding the accused to custody till March, 11."

The discussion on this order between Mr. C. K. Daphtary, the Solicitor General to the Government of India, and the different judges of the Court is interesting and we report the same below:

Mr. Justice Das: "Why did you not produce this order yesterday? It is strange that there was no trace of this paper on the file yesterday and today it has been nicely tagged on. Why was no mention of this fact made in the affidavit of the Jail Superintendent?"

Mr. Justice Mookerjee: "I am surprised that the order was not produced yesterday."

Chief Justice: "Mr. Sethi read out yesterday in this Court an order of the trial magistrate adjourning the case till March, 11. At that time no contention was made on your behalf that an order extending the period of remand had been made."

Mr. Justice Das: "The Court demanded all relevant papers for its inspection. Why was this order not produced?"

Mr. Daphtary, the Solicitor General: "I concede, my Lords, the directions of the Court were not complied with."

Mr. Justice Mookerjee: "Not complied with? Then why should we take any cognisance of this?"

Mr. Justice Das observed that the Jail Superintendent had filed a lengthy affidavit justifying the fact that the detention of the accused was according to law. In support of his contention he produced an order of March, 6. He should definitely have produced this order if it was in existence before.

Mr. Justice Mookerjee asked Mr. Daphtary as to how he would prove that this paper was a part of the court record. Any order made in the court should necessarily be attached to the court file.

Mr. Justice Das pointed out that it was a matter of common practice that any order which was made in the court was made part of the court record. Why an exception was allowed in this case was really surprising.

Chief Justice: "When all relevant papers were produced in the Court on March 10, why was this order not produced?"

Mr. Daphtary: "This order was in the pocket of a police officer who was sitting in the Court."

Having settled the Kashmir and South African disputes to India's complete satisfaction, Madam Vijayalakshmi Pandit now hopes to be the Secretary General of the U. N. O. Anything for a job. New York, March 7, 1953.

Chief Justice: "Does it amount to production of a paper in Court?"

Mr. Daphtary: "No, my Lord!"

What does all this prove? That the liberty of even Members of Parliament like Dr. Mookerjee, Nand Lal Sharma and N. C. Chatterjee can be accommodated in the pocket of a police officer. That our free democratic government observes no scruples in depriving its citizens of their liberty by illegal detention. That government officers even stoop to the fabrication of documents to cover their clumsy mistakes. That mistakes apart, the mean and unethical act of the fabrication of a document to deprive a citizen of his liberty reflects badly not only upon the morality of our executives but also upon the grain and character of the Nehru government considering that this disgraceful incident took place right under Pandit Nehru's nose in Delhi. One wonders how long will the police officer and the magistrate, who co-operated to manufacture the now notorious slip of paper mentioned in the Supreme Court, would be serving the Republic of India? That itself is a test for Nehru's much-vaunted sense of fairness and justice.

WHAT ABOUT THE CITIZEN ?

Easily the most eminent among those arrested is Dr. Mookerjee. Who is Dr. Mookerjee in this country? Dr. Shyama Prasad Mookerjee's educational background is framed in the following alphabetical combinations: M.A., B.L., D. Litt., L.L.D., Bar-at-Law. The man seems educated, at least more than Nehru is. He is the son of Sir Asutosh Mookerjee. The family seems good, as good as Nehru's if not better. He is a Fellow of Calcutta University since 1924 and remained its Vice Chancellor during 1934-1938. These are not posts of ceremonial gowns given to visiting politicians like Nehru. Dr. Mookerjee was Member of the Bengal Legislative Council 1929 to 1937, Member of the Bengal Legislative Assembly 1937 to 1947, Finance Minister of the Government of Bengal 1941-42, Minister for Industry and Supply of the Government of India, from August 1947 to April 1950 when he resigned on the Indo-Pakistan issue. In the last post, he was Nehru's cabinet colleague. Dr. Mookerjee is the President of the Jan Sangh (People's Party) and as such is a highly respected leader of 320 million dumb and well-behaved Hindus in India. Dr. Mookerjee lives in Calcutta at 77, Ashutosh Mookerjee Road, a street named after his father.

If a man with Dr. Mookerjee's status and credentials can be arrested and illegally detained in defiance of our Constitution in our free and democratic country, what about lesser people? What about the common man who blindly rushed to vote for the Congress during the last elections? If an elder politician and parliamentarian like Dr. Mookerjee can be conveniently locked up to suit the whims of the white capped Caesars and their executives, what chance has the average citizen in this country? Our three-year old Constitution, among other fundamental rights, guarantees personal liberty to every citizen. The Government expects the people to obey the different laws made under the Constitution. But here is an instance of Authority defying the Fundamental Rights in the Constitution and arrogating to itself the

prerogative of violating the law. Dr. Mookerjee, because of his status and eminence, could rush to the Supreme Court for redress. But what about the average citizen who can be buried in a prison cell without even the opportunity to scream?

Well may the citizen ask: Is this freedom in free India? Is this what we fought for with the British for a hundred long years? Is this justice and fairplay in Nehru's India? Is this what the Congress stands for?

Pandit Nehru, the power-crazy Moghul of Delhi, has no courage to answer these questions honestly. He is "too amazed at some of the things happening in the country". But we as Congressmen, who firmly believe that Congress alone can build this nation some day if properly organized, will try to answer these questions bluntly because it does not need a Mahatma Gandhi to tell us that honesty to ourselves demands that we should appreciate honesty in others, even if the others happen to be our opponents.

Pandit Nehru is no longer the leader we once loved. Pandit Nehru is no longer the socialist and democrat who loved justice and fought for the freedom of millions. Pandit Nehru has become a dictator—a tyrant who harnesses the love which millions have for him to perpetuate power for the Congress, a party that has lost its once-lofty purpose and character and become corrupt and vicious. Pandit Nehru has turned even the professional Congress politicians into his stooges and lackies. 90% of the Congress legislators in the country have by their impotent submission to Nehru disgraced the very wombs of their mothers and stabbed in the back the very people who elected them as representatives. Nehru alone is responsible for the cringing serfdom of these Congress legislators. He dominates them by his short temper, he blackmails them with threats of resignation at regular intervals, he forces their unwilling hands to turn and twist the Constitution to suit his own design and convenience, he denies them individual expression to uphold the banner of freedom, he rants and raves and abuses democratic opposition and turns his Congress legislators into so many nodding white-capped bullocks, he has turned the Parliament into a circus ring to indulge in his seasonal mental and political acrobatics, he tramples upon the aspirations of his Congress colleagues and denies them the opportunity to nurse even the normal conscience of patriots.

This is truth which neither Nehru's physical father nor his spiritual one can deny from their heavenly abode.

CONDEMNING OPPOSITION

Power seems to have made Nehru shrewd and cunning as a politician. He has turned the great murder of Gandhiji into an effective instrument of politics. He sharpens the edge of this five-year old instrument with constant slogans of communalism and he uses it to condemn any new opposition that rears its head against his dictatorship. We shall illustrate this thesis below with only a single example.

Gandhiji's murder by a mad man, who because he was a Hindu and had at some time done some political work, gave Nehru a handle to condemn the Hindu Mahasabha and the Rashtriya Sewak Sangh as communal bodies. Technically Nehru was right because these political bodies had and still have only purely Hindu membership. But does that make them communal in the pointed political sense that Nehru means? These bodies have never been as militant and riotous as the Muslim League which ultimately succeeded in dividing India. The members of these bodies have never attacked the Muslims or indulged in any riots or violence against the other communities. They have at the most put in defensive protests in the political field against the Muslim League, the members of which used knife and violence to cut out Pakistan. A Hindu political body must at least be conceded that minimum primary right to defend the Hindus against the violent Muslims of the Muslim League. Calamity visited these two political bodies when that mad Hindu, Godse, murdered Gandhiji. The revolver shots of this mad man tolled the death of these two well organized political bodies and gave the ruling Congress politicians a handle to beat them out of existence. Both these political bodies have been moribund for the last five years. But Nehru keeps them fresh in the minds of the people by calling them communal at

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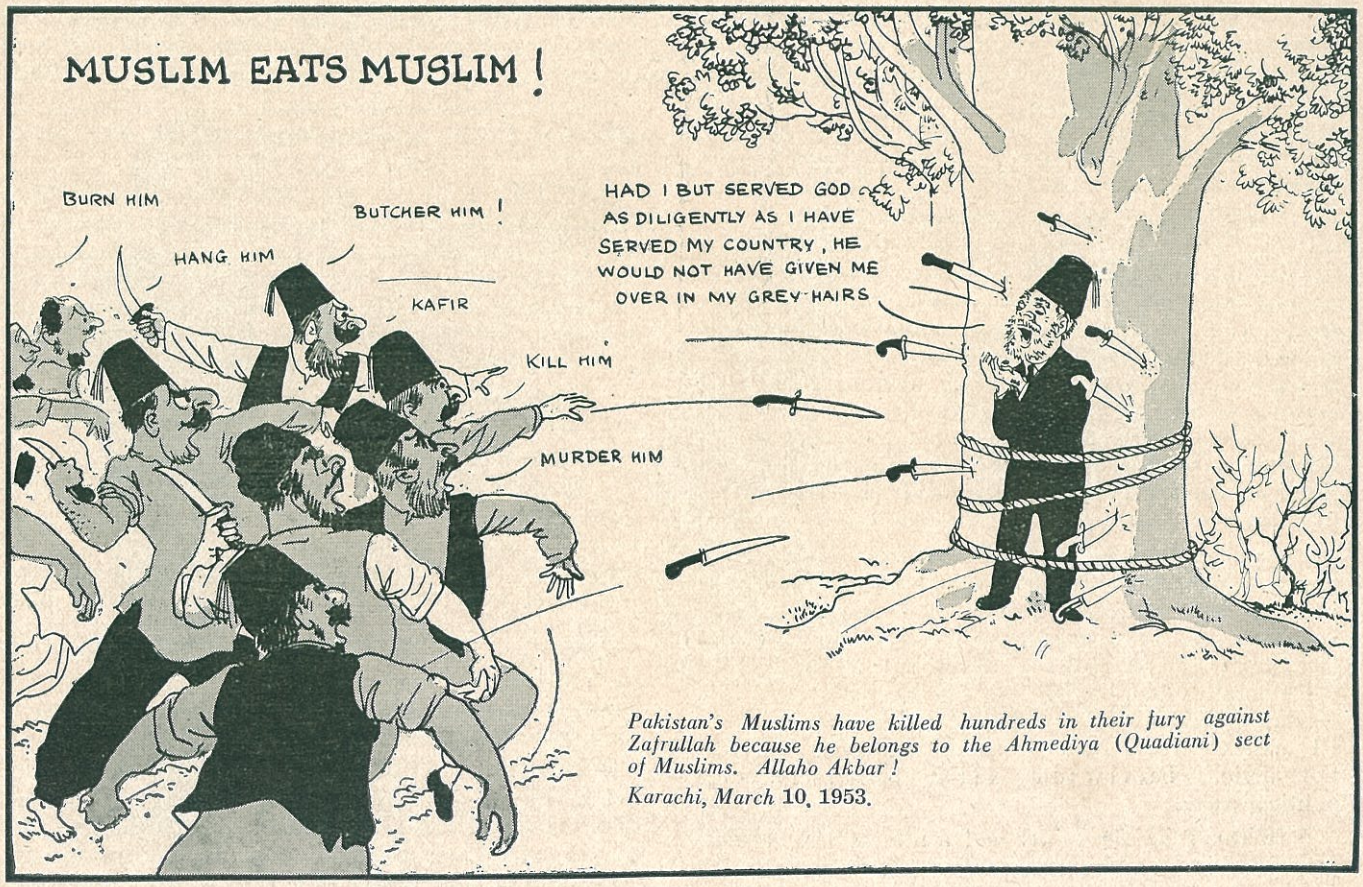

MUSLIM EATS MUSLIM !
BURN HIM
BUTCHER HIM !
HANG HIM
KAFIR
KILL HIM
MURDER HIM
HAD I BUT SERVED GOD AS DILIGENTLY AS I HAVE SERVED MY COUNTRY, HE WOULD NOT HAVE GIVEN ME OVER IN MY GREY HAIRS

Pakistan's Muslims have killed hundreds in their fury against Zafrullah because he belongs to the Ahmediya (Quadiani) sect of Muslims. Allaho Akbar !
Karachi, March 10, 1953.

regular intervals and presenting himself as the only champion of Muslims and secularism in this country. There is really no necessity to dig out this old skeleton in this manner and unnecessarily create an animosity between the Hindus and the Muslims and keep the tension alive.

And what is the yardstick by which Nehru measures communalism in other parties? Even the Congress while fighting our great battle of freedom under Gandhiji was branded as a Hindu communal body by Quaid-e-Azam Jinnah. The few Muslims who associated themselves with us were called Congress dogs by Jinnah because the vast majority of Muslims were with him under the Muslim League flag. If the Congress had been really secular, according to Nehru's present yardstick, the question of Pakistan would not have arisen at all. There cannot be one-way secularity in any state unless all communities make a common cause. But the Muslims in India had always a separate and distinctive cause of their own. And that is where the tragedy of our nation begins—with the Muslims guilty and not the Hindus. Even today the Congress has precious few Muslims in its organization. Out of over 150 state ministers hardly 6 are Muslims while only two Muslims, Azad and Kidwai, grace the Central Cabinet. If Muslims are the main index by which we have to determine either the communal or the secular character of a political body then even the Congress as it is today must be condemned as a communal body because over 99% of its active membership is essentially Hindu. Muslims have always lived in an exclusively communal world of their own—since Jinnah started crying Pakistan. Even now after partition Muslims are still living in their old communal world taking different labels as the Fourth Party or Jamiat something or other. They have not joined the Congress even after Nehru championing their cause for five long years by branding the Hindus as communal day in and day out. Muslim membership or support therefore cannot determine the communal or secular complexion of a political body in India, be it Congress, Praja-Socialist, Jan Sangh or even the Hindu Mahasabha. Muslims are determined not to join any secular party but live in a world of their own waiting for another opportunity to repeat the painful tragedy of partition. That is truth whether Nehru likes it or not.

During the elections Nehru condemned even the Socialist Party of India and branded it as communal. On December, 21, 1951 at New Delhi, Nehru said: "We have so many parties in the election field both new and old and the way alliances are being made and unmade by them is stupefying. All principles have been thrown to the winds in forging these alliances. Even the Socialist candidates have stooped down to form alliances with communal and reactionary organizations in many places".

We must admire the way Nehru stretches his imagination in politics. If the Socialists had stooped to form alliances with communal and reactionary organizations why is Nehru today flirting with the Socialists to form a coalition? The great Nehru at least must show some character and principles in his politics. Or is he above them?

But as we have said before, Nehru is a very shrewd politician. He wants the votes of the 14% Muslims for the Congress and the best way to get them is by keeping them constantly scared with the bogey of communalism —even an imaginary one. Gandhiji's murder provides the necessary background and Nehru has been at this game for the last five years.

Nehru is not the only intelligent patriot in this country. Every sensible man, who loves his country, realizes that communalism from any community is a suicidal creed for any modern nation. Secularity is our sheet anchor. It is the backbone of our Constitution. It is the only hope of our nation. No sacrifice is too great to maintain our secularity. And, therefore, the first sacrifice we expect from Pandit Nehru is to cease emphasizing imaginary communalism on every occasion to stabilize his power. Gandhiji, the Father of the nation, insisted on honesty even in politics and the least that his political heir could do is to follow the Father's precept.

Haunted by this oft and conveniently flourished bogey of communalism, Dr. Shyama Prasad Mookerjee resigned the presidentship of the Hindu Mahasabha and believing in a healthy parliamentary opposition being the vital essence of a secular democracy, he founded the Bharatiya Jan Sangh (Indian People's Party), a secular political party with its membership open to all castes, creeds and communities. The Election Commissioner has now recognised this party as a genuine political party.

Nehru knew the ability and mettle of Dr. Mookerjee who was his old Cabinet colleague, and before Dr. Mookerjee could even explain the purpose of his new party to the people, Nehru branded the Jan Sangh as a communal party. The communal label given by Nehru still sticks to the party and acts as an obstacle to the natural evolution of the Jan Sangh as a secular opposition in the Parliament.

We are not propagandists of the Jan Sangh. We belong to the Congress. But as Congressmen we have been taught to realize the honesty of our political opponents and appreciate their virtues. That is what Gandhiji taught us. But Nehru seems to have forgotten the lesson in his intoxication of power.

THE JAMMU SATYAGRAHA

The Jan Sangh has recently made common cause with the Praja Parishad agitation launched in Jammu. The weapon of this agitation is non-violent Satyagraha. Gandhiji defined Satyagraha as follows: "Passive resistance is an all-sided sword: it can be used anyhow: it blesses him who uses it and him against whom it is used. Without drawing a drop of blood it produces far-reaching results. Satyagraha is the voice of conscience which overrides all other laws."

After this definition of Satyagraha by Gandhiji, the Father of our nation, we cannot quarrel with the weapon of protest chosen by the Praja Parishad in Jammu to give vent to their voice of conscience. Gandhiji, however, treads the wrong ground when he states: "Without drawing a drop of blood it produces far-reaching results."

This has not proved true in the case of the satyagraha launched in Jammu, for, Sultan Sheikh Abdullah's government has already killed a dozen persons, injured hundreds and imprisoned over 1500 people. It fired on the satyagrahis five times: December, 15, 1952; December, 29, 1952; January, 11, 1953; January, 31, 1953 and March, 2, 1953 and each time drew blood, contrary to Gandhiji's expectation.

With his usual easy flourish of words, Pandit Nehru condemned this agitation as communal. But out of the 1400 persons who took part in the satyagraha in Jammu 400 were Muslims, not to mention Hindus and Sikhs. It seems that the grievances in Jammu are common to all its people and they cannot be pushed aside by merely branding them as communal.

What do these Jammu people—Hindus, Muslims and Sikhs—want so badly that they are prepared to face the bullets and become martyrs?

In short and simple language, they want One Constitution, One Flag and One President. They want to be a part and parcel of India, enjoy the benefits of our democratic Constitution, get justice from our Supreme Court and want their state treated as a B state under our beloved Tricolour. In short, the people of Jammu want to be one of us. And they demand this privilege by virtue of the absolute accession of the Jammu and Kashmir State to India on the eve of the invasion of their State by Pakistan.

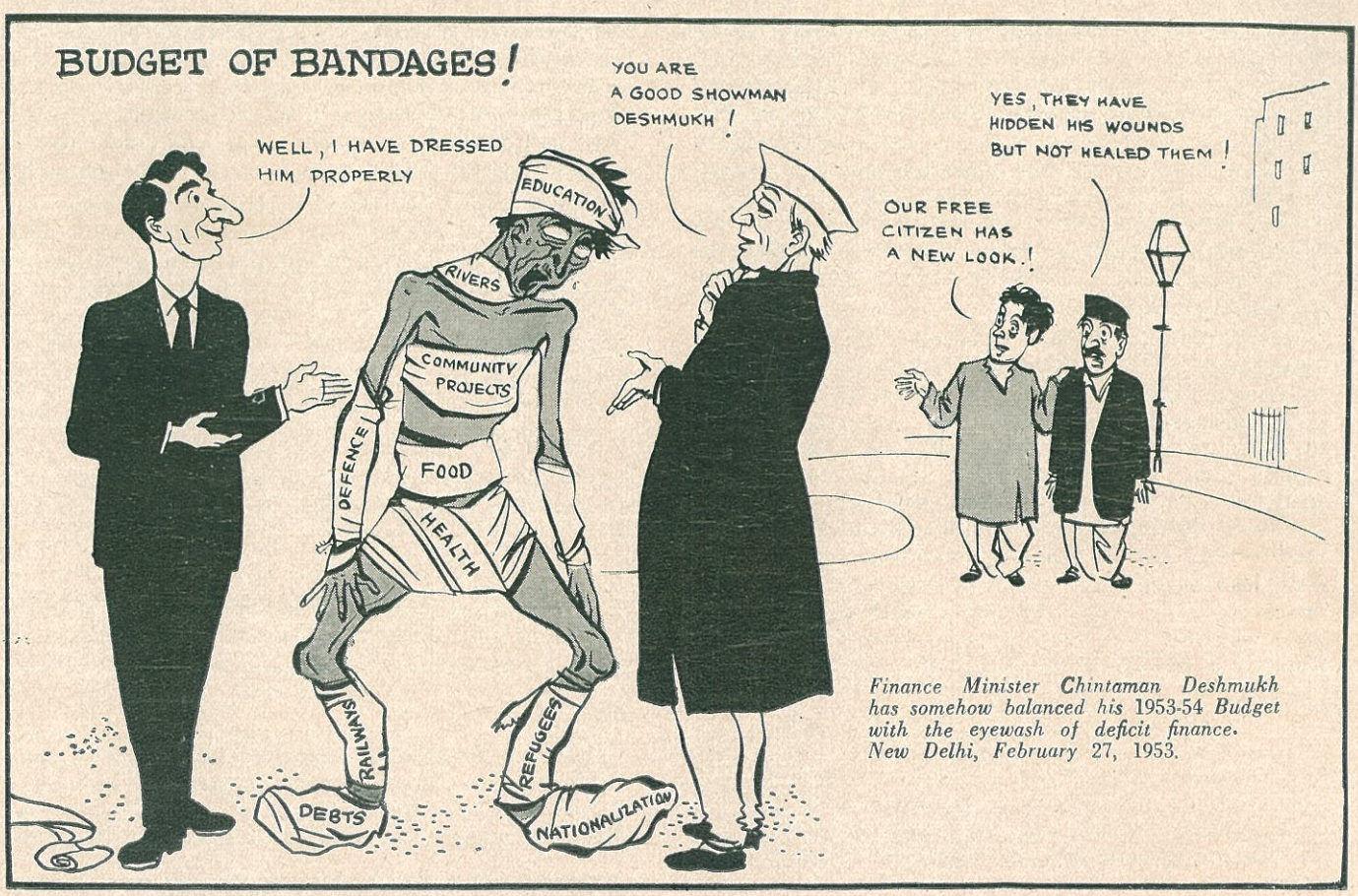
This sounds not only a legal and reasonable demand but a noble and praiseworthy ambition. This demand does not sound like a communal crime on the part of a people who have geographically, culturally, socially, economically and historically been a part and parcel of India. On the other hand one feels like commending the patriotism and sincerity of the people of Jammu in a world in which every Ahmed or Abdullah is busy carving out his own independent kingdom, sacrificing the larger interests of a people or a nation.

And yet Nehru in his speech at Nanal Nagar on January, 17, 1953, said about the Jammu agitation: "It is a disruptive agitation which can only do good to the enemies of the State and of India. I recognise that the people of Jammu have certain legitimate grievances and that economic conditions there are difficult. These matters should be attended to co-operatively and peacefully. The present agitation is basically communal and encouraged by communal organizations. It strikes therefore at the very root of the policy according to which we are trying to build up our new India."

As usual Nehru branded this patriotic agitation as "communal and encouraged by communal organizations" even though he had evidence before him that Hindus, Sikhs and Muslims of Jammu had together courted arrest, and even after knowing that Jan Sangh, the principal political body which backed the Jammu agitation was a secular, non-communal institution.

LEGITIMATE GRIEVANCES

Pandit Nehru, however, was gracious enough to admit that "the people of Jammu have certain legitimate grievances and that economic conditions there are difficult." He also said, "These matters should be attended to co-operatively and peacefully". But when Dr. Shyama Prasad Mookerjee wrote to Pandit Nehru and asked him to convene a round-table conference to



Finance Minister Chintaman Deshmukh has somehow balanced his 1953-54 Budget with the eyewash of deficit finance. New Delhi, February 27, 1953.

thrash out the grievances of the people of Jammu, Pandit Nehru refused to do so saying: "Gradually one is driven to the conclusion that this is not a normal agitation for the redress of grievances, but is an attempt to start a ubversive movement affecting not Jammu only but the rest of India. To that, any Government can give only one reply."

That one reply was delivered in bullets, which took a dozen lives, injured hundreds and imprisoned 1500 human beings so far. The future score is anyone's guess.

What are these "legitimate grievances" of the people of Jammu which even Nehru graciously admitted? Let us truthfully review them as Congressmen who have not yet forgotten the respect for truth taught us by Gandhiji, the Father of our nation.

The State of Jammu and Kashmir has an area of 84471 sq. miles with a population of over four millions out of which a little over a million are Sikhs and Hindus and the rest are Muslims. The three million Muslims are as usual the principal bone of contention, because wherever there is a Muslim majority, there is acute political trouble.

Kashmir became an independent state under the Plan dated June, 3, 1947. While 600 other Indian states, big and small, acceded to India after August, 15, 1947 and thus became an integral part of the mother country, the wily Maharaja of Kashmir stalled and manoeuvred to stay out as an independent state till October, 22, 1947, on which day a big Pakistani tribal horde entered the state at the dead of night and occupied the strategic bridges of the rivers Jhelam and Kishenganga and the town of Muzaffarabad after indulging in the usual killings, rapes and arson. Moving rapidly over the Muzaffarabad-Srinagar road, they took Garhi, Dopatta, Uri, Baramulla and on the evening of October, 25, began their advance towards Srinagar from Baramulla. This easy success of the Pakistani hordes was due to the treachery of the Muslim personnel of the Maharaja's armed forces. The Commandant of the Fourth Jammu and Kashmir Battalion posted at Muzaffarabad was killed by his own Muslim sentry and the Muslim soldiers in the State Army joined the Pakistani invaders.

The wily Maharaja was facing destruction now. He immediately acceded to India fully and unconditionally just as the other six hundred states in India had previously done.

Pandit Nehru stepped in here with his friendship for Sheikh Abdullah which has by now become an international scandal. He demanded that Sheikh Abdullah, a rebel of the State till yesterday, should be given full powers. The Maharaja had no choice. On October, 27, 1947, Indian troops were flown to Srinagar and Srinagar was saved. The heroism and sacrifices of our troops soon added new glorious chapters to the annals of Kashmir.

HIS FIRST MISTAKE

The unconditional accession of the State of Jammu and Kashmir made the State an integral part of India, legally and constitutionally. It was therefore our duty

to defend the State as a part and parcel of our country. This was purely a military problem and our army did a splendid job of it. But just when our gallant troops were dying in hundreds to drive out the Pakistani hordes, Pandit Nehru's democratic conscience woke up, under of course Sheikh Abdullah's pressure, and without anyone asking for it, Nehru announced that the accession of the State would be finally decided by the people of the State through a plebiscite to be held after the Pakistani invaders were beaten back and normal conditions restored.

This offer of plebiscite was not only stupid and superfluous but illegal and unconstitutional in addition. According to our Constitution the ruler of a state was given the power of accession. The people had nothing to do with accession. 600 states followed this procedure. And so did the Maharaja of Jammu and Kashmir. But Nehru upset this procedure by his unnecessary offer of plebiscite and thus sowed the dragon's teeth which have cost us millions during our five-year old Kashmir wrangle in the U.N.O. Because of his friendship with Sheikh Abdullah, Nehru demanded special treatment for Kashmir and himself became the Kashmir specialist, with what result we all know by now.

When Nehru made this offer of plebiscite, the people of Kashmir knew nothing about it. They were only blessing the Indians for their timely help and rescue and were content to be united with India in future. They did not even know the private ambition of Sheikh Abdullah to be the Sultan of Kashmir.

The olive branch of plebiscite did not stop Pakistan. She continued to throw her hordes into the battle. That gave Sheikh Abdullah the much-needed opportunity to play India against Pakistan and vice versa and thus strengthen his position.

But Pandit Nehru who is used to seeing every domestic problem, including his own constipation, in an international context, soon took the Kashmir affair to the U.N.O. Here again, instead of directly charging Pakistan with aggression he requested the U.N.O. to restrain Pakistan from helping the tribal hordes. Pakistan took her time to mess up India's ball of wool and when she became certain that Nehru could no longer knit any definite pattern, openly admitted aggression. Nehru was a disillusioned man now but having assumed the role of an expert on Kashmir, he had to save his face by creating further entanglements.

On January, 1, 1949, just when our troops in Kashmir were within sight of final victory after fifteen months of bloody battles, Pandit Nehru accepted the Cease-Fire suggestion of the U.N.O. Our army has not yet recovered from the shock of this sudden decision. Some say that Pandit Nehru wanted the correct background to call a conference about Indonesia where fighting had flared up again.

The Cease-Fire straightaway divided Kashmir into two parts with Pakistan taking Gilgit, a major portion of Baltistan, the whole of Mirpur, Poonch and Muzaffarabad except the town of Poonch—which means 35,000 square miles out of 84,471 sq. miles i.e. 2/5 of the total area with a population of eleven lakhs. This lost territory contains much of the forest and mineral wealth of the State. What is more, it includes the strategically important region of Gilgit. Pakistan now occupies three out of four Muslim majority units of the State and controls the Burzi Pass and other heights commanding the Kashmir Valley.

This is what our expert on Kashmir has done. He has succeeded in dividing the State in two parts while today he is ranting and raving and abusing others who want unity of the State with India and accusing them of a design to partition the State. A strange case of the pot calling the kettle black.

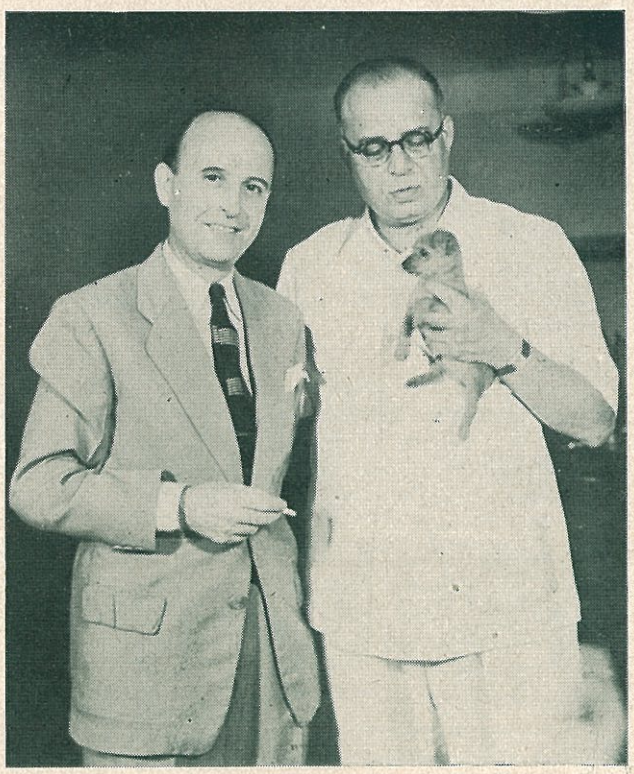
And how has Sheikh Abdullah, Nehru's pet boy, been behaving to compel even Nehru to concede some "legitimate grievances"?

Let us once again become good Congressmen and use the Gandhian yard-stick of truth to measure Sheikh Abdullah's achievements.

SHEIKH'S STRANGE TECHNIQUE !

As soon as Sheikh Abdullah assumed power, he got rid of Justice Kanwar Dilip Singh, Agent General of the Government of India, who tried to apply brakes in Abdullah's race for dictatorship. No Agent has been appointed since.

He next launched a campaign of vilification against the Maharaja. The Maharaja, of course, deserved it and we have no sympathy with an autocratic ruler who had the impudence to push back Nehru with the point



Mr. Jacques Andrefouet, Managing Director of Pathe Overseas came all the way from Champs-Elysees, Paris to meet Editor Patel at Girnar. This is the first Frenchman, Mickey, the mighty nuisance of Girnar, has ever seen. And didn't Mickey wonder ?

of a bayonet. The Maharaja richly deserved his banishment, though Sheikh Abdullah's argument in favour of this was not quite convincing. He said that in case of a plebiscite, his Muslim voters would not vote for India if the Maharaja continued to be in Kashmir. That argument smells of rank communalism and does not sit gracefully on the lips of a man who condemns imaginary Hindu communalism from the heights of the Himalayas. We are trying our greatest and most expensive secular experiment in Kashmir to illustrate to the world the lectures on democracy given by our great Nehru. We, therefore, want votes through sheer conviction in a secular democracy and not through hatred or loyalty for individuals. Evidently, Sheikh Abdullah does not correctly appreciate the spirit and principles that actuate us to spend and fight for Kashmir.

With his usual impulse and impatience, Sheikh Abdullah cocked his eye at our Constitution which was in making then. There were too many checks in it to speed his ambition for absolute dictatorship. The fundamental rights, the appeal to the Supreme Court, the President's powers in case of emergency—all these provided hurdles in his pet ambition. He therefore insisted that the Constitution of India should not apply to the State of Jammu and Kashmir. Dr. Ambedkar objected. But who can deny him anything whom Nehru blesses! Nehru took the matter out of Dr. Ambedkar's hands and granted a special position to the State of Jammu and Kashmir under Article 370 under the general heading: "Temporary and Transitional Provisions". Three years have passed since but this temporary and transitional provision under Article 370 has not ceased to operate. It is under this Article that Sheikh Abdullah has been recently giving us an exhibition of his devil dance.

Thus entrenched, Sheikh Abdullah settled down to establish a new state under what is popularly known as the "New Kashmir Plan". Judged from actual results achieved so far, the main object of the policies pursued by Sheikh Abdullah's government under this Plan, seems to be to Muslimize the State in the name of secularism, to establish one-party totalitarian power in the name of democracy and to sever ultimately, by gradually weakening, the cultural, historical and constitutional ties of the State with the rest of India in the name of the right of the people of Kashmir to decide their own future.

Sheikh Abdullah, who smothered doubts at Nanal Nagar with his brave words: "My life is before you. My work is before you. Whatever I am I stand before you. It is now for you to judge about me", is a great tactician. He knew that there was not one among Nehru's parrots to call his bluff. None of them had either the courage to disagree or the knowledge of things in Kashmir. Sheikh Abdullah won the day.

COMMUNAL POCKETS

But he did not bluff the critics with his mock heroism. The critics want to see the corpse as evidence of murder. Sheikh Abdullah began a systematic Muslimization of the State under the guise of redistribution of provinces for administrative purposes. He split up the Hindu majority district of Udhampur in the Jammu province into two by grouping together Bhadarwah, Kishtwar and Ramban areas into a new Muslim majority district of Doda. This new district has thus become a wedge between the Buddhist Ladakh and Hindu Jammu. Incidentally, Bhadarwah and Kishtwar are the richest parts of the State having mineral and forest wealth. Taking advantage of a famine in the Valley of Kashmir, a large number of Muslims moved into Kishtwar and upset the previous balance of population to suit the new communal political set-up.

Kashmir which was once the stronghold of Hindi and Sanskrit has ceased to be one now. The Sanskrit Research Department which the Dogra rulers had opened has been closed down by Sheikh Abdullah and in its place has been opened Dar-ul-ulum, a centre for Arabic studies. Hindi has been driven into the bedrooms of the Kashmiri Pandits and Urdu has been made the official language and the medium of instruction in the State. Urdu has been made a compulsory subject for the Matriculation Examination even though it is not the mother tongue of any part of the State. Even Hindu girls have to learn Arabic Urdu.

The lands and properties of Dharmarth, a charitable trust created by Maharaja Ranbir Singh for the maintenance of temples and Sanskrit pathashalas, have been expropriated by the Abdullah government.

The key posts in the State are now mostly held by Muslims. Advertisements for applicants openly say: "Only Muslims need apply". The well tried system of competitive recruitment of officers has been shelved. This is how secularism is promoted. Voices that protest against this are condemned as communal and reactionary.

Thousands of Hindu and Sikh refugees from Azad Kashmir areas have not been rehabilitated in the State. They have been driven to places like Bhopal, Bharatpur and Alwar outside the State. The excess revenue collected from the fertile evacuee land in Jammu is unblushingly credited to the Muslim evacuee fund. It is well known that no Hindu from India can settle down in Kashmir under the State Subjects Laws, even though any Kashmiri can do what he likes in India, even commit a dacoity. But hundreds of Muslim Kazaks from Central Asia have been accommodated in the Kashmir Valley. Thus the passport to Sheikh Abdullah's secular Kashmir seems to need only the communal stamp of the crescent.

Choudhary Ghulam Abbas who led the Pakistani hordes against Kashmir and who is now the head of the Azad Kashmir government is an old friend of Sheikh Abdullah. Ghulam Abbas was in the Maharaja's jail for doing anti-Indian propaganda. Sheikh Abdullah's first act on assuming power was to release him and send him with honour to Pakistan. Abbas, of course, returned to Kashmir at the head of the head hunters. Abbas's return visit to Kashmir cost India 200 crores of rupees. It would have been much cheaper to have entertained Abbas in jail.

The Mirpur branch of the Jammu and Kashmir State Bank succeeded in saving over half a crore of rupees before Mirpur fell into the hands of Pakistanis.

This money belongs to Hindu and Muslim depositors. Muslim depositors have been paid back their money in full while Hindu depositors, most of whom are now helpless refugees, are still whistling for their money inspite of an injunction issued in their favour by the Kashmir High Court.

The Sikhs uprooted from their prosperous colonies near Muzaffarabad and Baramula want to resettle in the Kashmir Valley. But Abdullah's government wants them either to go to Jammu or anywhere in India because it does not want non-Muslims to settle in the Kashmir Valley.

In the economic field, all except the Muslims have been systematically ousted from trade and industry. It is good to see that quite a few Muslims in Kashmir are learning new trades and industries but this education is being given at the expense of non-Muslims and at the sacrifice of secularism.

THE MIRACLE MONGER

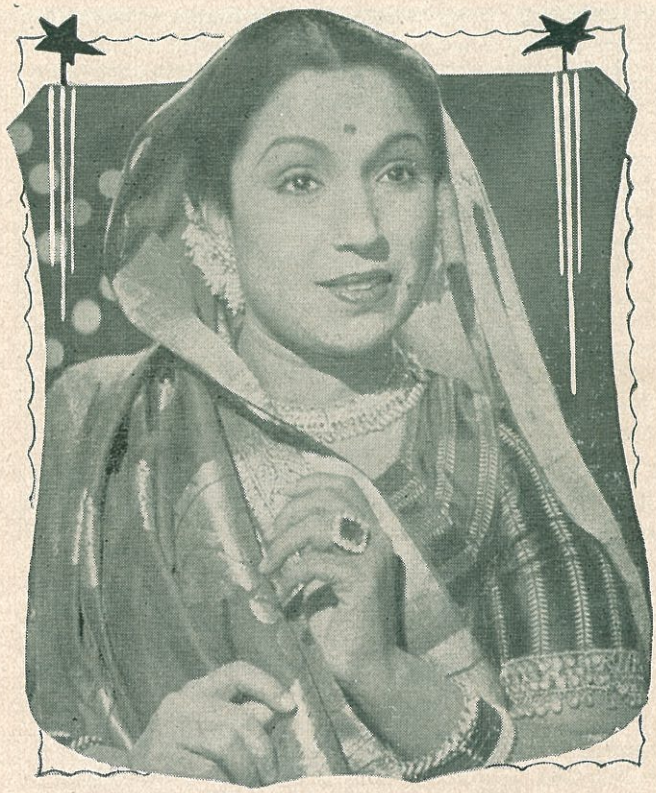
Sheikh Abdullah's definition of democracy is as strange as his practice of secularism. In 1946, before the change-over, Abdullah's party, the National Conference, held only 10% elected seats in the Praja Sabha, the elected legislative assembly of the State.

After four years of arbitrary rule, elections to the State Constituent Assembly were held in 1951. The Praja Parishad, the only Opposition Party in the field, decided to contest the elections and nominated 59 candidates. Sheikh Abdullah's election officers rejected 44 of these nominations on trivial and technical grounds. The Praja Parishad leaders rushed to the New Delhi gods to demand free and fair elections. But no one listened to their prayers. The Praja Parishad therefore boycotted the elections leaving the field entirely to Sheikh Abdullah. Result : 74 nominees of Sheikh Abdullah returned unopposed. The independent candidate opposing the 75th seat was intimidated into withdrawing at the last moment. Sheikh Abdullah thus performed the world's greatest miracle of democracy by filling every chair in the Constituent Assembly with his stooge.

Sheikh Abdullah is honest about his totalitarian notions about democracy. He recently declared in Srinagar that he did not believe in keeping the ruling party and the government separate as the Congress fools in India do. As a result of this approach party officers also hold high executive posts in the government and with 75 nodding goats in the Constituent Assembly, new laws are made overnight to give shape to the dictator's dreams.

There is no democratic opposition in Sheikh Abdullah's state, or is it estate? All civil liberties of the people have been destroyed. Independent newspapers have been suppressed. Popular Indian papers like "Pratap", "Milap", "Hindu", "Parbhat", "Organizer" and many others have been banned for advocating the full integration of the State with India.

Sheikh Abdullah has been preaching the cult of Kashmiri nationalism as distinct from Indian nationalism. School children are taught to consider Kashmir as an independent nation. India is described in the new text books as a friendly neighbour of Kashmir. The insistence on having a separate Flag, a separate



This woman refuses to grow old. She still looks as fresh as a bride and she is a veteran. An excellent artiste, few can beat Lalita Pawar in "Shuk Rambha", a mythological picture produced and directed by Dhirubhai Desai for Chandrakala Pictures.

Constitution and a separate President is all due to this feeling of separate nationhood, deliberately planted and nursed in the people's minds. The national song of Kashmir sung while hoisting the new flag of Kashmir does not refer to India at all. It is a distinct anthem emphasizing the separate existence of Kashmir and its new flag.

Common laws are always considered to be a great unifying force but Sheikh Abdullah does not want Indian laws to run in the State. Common language is another unifying factor. But Sheikh Abdullah's government seems bent on destroying the unity of language by eliminating Hindi. Abdullah wants one-way traffic. India must finance and run the radio stations in Jammu and Srinagar but they must not be described as stations of All India Radio. Sheikh Abdullah has rechristened them as "Radio Kashmir". He seems to want Kashmir to become an independent buffer state between India and Pakistan so that he can flirt with both and enjoy his sultanate by playing one against the other.

RED DESTINY

The man has rare cheek. Protected as he is by Indian bayonets, from the heights of Kashmir he denounces India as communal and pats himself for creating a model secular state of Kashmir.

Few people realize that in choosing the red colour for the new Kashmir Flag, Sheikh Abdullah has defined the ultimate Red destiny of Kashmir. His cult of separatism seems to have been warmly approved by the

Russian Delegation to U.N.O. in Paris. The support which Sheikh Abdullah spontaneously gets from the Communist members of our Parliament is another straw in the wind.

In Sheikh Abdullah's Cabinet, there are ministers like Afzal Beg, Girdhari Lal Dogra and D. P. Dhar who are all well known Communists. Ghulam Mohomed Sadiq, the President of the State Constituent Assembly, is also a Communist. He is now in Moscow probably for further training. The Communist game is obvious. They hope to make Kashmir another "Yenasi", the starting point of their contemplated revolution in India. This is not merely a thesis. This is a definite plan which all Indian Communists know and gloat over. And because Communists also drink like us and talk over a glass, we happen to know.

Stating that Kashmiri Muslims might break away from India if pressure is put on them to accept the Indian Constitution in toto, Sheikh Abdullah virtually blackmailed India into giving Kashmir a separate constitution, a separate flag and a separate president. Nehru, frightened of losing face over Kashmir, once again made another fatal mistake and got for his friend Sheikh Abdullah all these concessions for which even our Constitution had to be amended in a hurry. The Indian Constitution which was good enough for 40 million Muslims in India was not good enough for three million Muslims in Kashmir. That is a strange logic.

These are only but a few of the "legitimate grievances" to which Pandit Nehru graciously referred. With Sheikh Abdullah on way to become a Muslim Stalin, the Hindus, Sikhs and Buddhists of Jammu, Kashmir and Ladakh feel helpless and frustrated. Democracy and its fantastic freedoms be damned, they are denied even primary justice.

HARVEST OF MISTAKES

In normal circumstances the Congress, with its glorious record of struggle and sacrifices, should have sponsored the Jammu Praja Parishad agitation and demanded justice from the Abdullah Government. But the Congress now weighed down with the glittering strappings of office and riding in state coaches has forgotten to walk in the streets with the masses. The initiative to conduct this democratic fight has therefore been wrested by the Bharatiya Jan Sangh, a rival political party. That is another political error for which the Congress is destined to pay heavily. And it is a pity because we still pin our faith to the Congress as the only political party who can deliver the goods when democratic rights of people are threatened by Red-minded dictators of our present day politics.

Sheikh Abdullah has unleashed repression with a ruthless fanaticism to suppress this thoroughly democratic movement. He will succeed in this because he has to eliminate only a million non-Muslims. But with Sheikh Abdullah's success, India will finally lose Kashmir which hardly belongs to us even now.

The tragedy of Kashmir is a harvest of Nehru's mistakes. The first one was the unnecessary offer of a plebiscite. It encouraged Pakistan and introduced a fanatical communal aspect into a purely political problem. The second one was referring the dispute to the U.N.O. on uncertain grounds. This complicated the problem and delayed its solution because an international goodwill club can hardly be a place to solve a domestic problem. The third one was the acceptance of the Cease-Fire on the eve of victory. This left the raided territory—2/5th of the total area—in the hands of Pakistan—always poised for an attack. The fourth one was treating Kashmir differentially under Article 370 of the Constitution. This provided a spring-board for Sheikh Abdullah's subsequent acrobatics. The fifth one was the Agreement of July 1952 which gave Kashmir a separate constitution, a separate flag and a separate president. This sowed the seed of Abdullah's Red revolt.

These fatal mistakes of Nehru have cost the country thousands of human lives and 200 crores of rupees—money that we could have used in rehabilitating our Sindhi, Punjabi, & Bengali refugees. And after all that Kashmir is not ours. We are not going to hang Nehru for all this though people have been hanged in history for lesser crimes than the torture and betrayal of 350 million people. It is also no use weeping over these mistakes now. But we can lessen the bitterness of the disappointment that ultimately awaits us in this Kashmir affair by being fair even now to those people to whom fairness is due.

We can accept Dr. Shyama Prasad Mookerjee's offer of a round table conference straightaway to thrash out the grievances of the Jammu people. We can appoint an influential committee of impartial observers to examine closely the model secular state established by Sheikh Abdullah. We can scrap the three unconstitutional concessions with the same expedition with which we granted the separate flag, the separate constitution and the separate president. We can withdraw the Kashmir case from the U.N.O. without having to apologize to anyone. We can straightaway transfer the State of Jammu and Kashmir from its temporary privileges under Article 370 to its normal ones under Article 238 of our Constitution. We can ask Sheikh Abdullah not to behave like another Nizam and ask our army people in Kashmir to keep a close watch on this political adventurer.

That is the only way in which we can make amends for our mistakes in Kashmir. It is also the only way to do justice to the democratic grievances of the Jammu people. It is also the only way to vindicate the secular way of life we have chosen for ourselves. It is also the only way to keep the Congress popular and always in office. It is also the only way to make our Five-Year Plan a success because without the support of the people the Plan won't succeed. And the support of the people being an emotional asset can only be won by justice and fairplay.

If Pandit Nehru lacks the courage to do all these things today, then God save this land and its poor people from Nehru.

"Girnar"
Bombay,
18—3—1953.

Baburao Patel.

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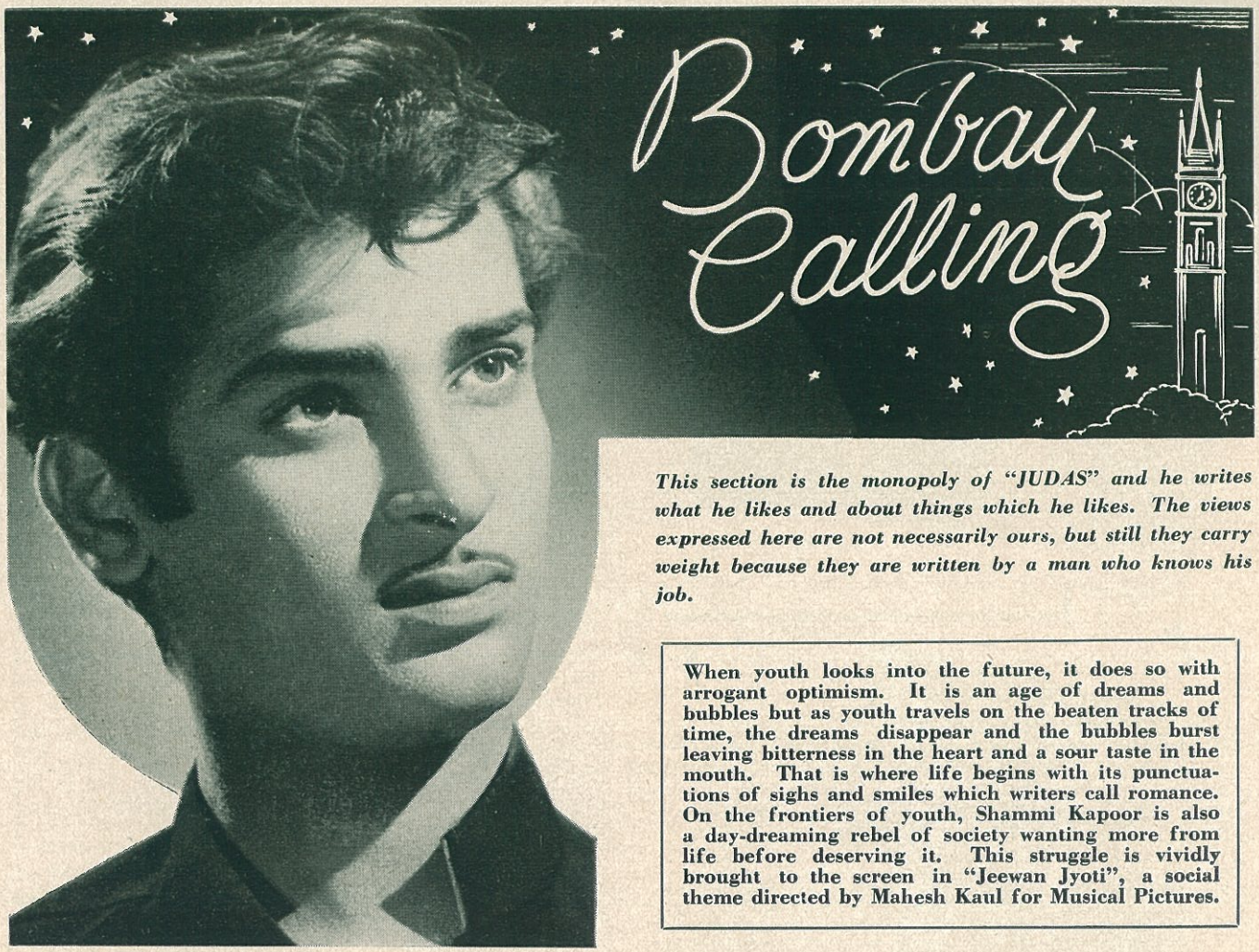


This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

When youth looks into the future, it does so with arrogant optimism. It is an age of dreams and bubbles but as youth travels on the beaten tracks of time, the dreams disappear and the bubbles burst leaving bitterness in the heart and a sour taste in the mouth. That is where life begins with its punctuations of sighs and smiles which writers call romance. On the frontiers of youth, Shammi Kapoor is also a day-dreaming rebel of society wanting more from life before deserving it. This struggle is vividly brought to the screen in "Jeewan Jyoti", a social theme directed by Mahesh Kaul for Musical Pictures.

BEWARE OF TEARS !

The scientists now tell us that human tears contain a poweful antiseptic called "lysozyme" which kills certain microbes. This antiseptic, they say, is so powerful that even if the tears are diluted six million times, it would still be an effective germ killer. That at last explains the destruction of man through ages. We now know that the very high male mortality has been mainly due to woman's tears and though scientists have not yet fixed up the different potencies, we are sure that the female tears must be having a highly lethal quality, for, man is no small microbe to be killed so consistently through ages.

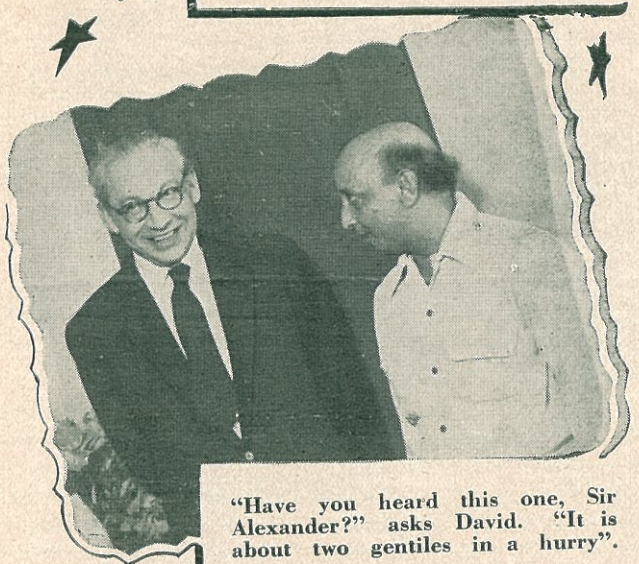
In motion pictures, tears are used as a vital instrument of success and torture. Working on the reciprocative psychology that tears bring out tears, motion picture producers ask their heroines to weep and thus make the audience weep with them. In the tears which the audience sheds in sympathy with the heroine, film producers expect the people to forget the tears they have already shed while paying the admission prices. Tears thus bring profits to the movie moghuls of the world and when sometimes they fail to do so, the producers themselves shed a few tears because crying is still considered to be nature's best method of ridding the eyes, the nose and the throat of harmful germs. Tears are thus a blessing in disguise, looking at them anyway.

Hollywood has a great respect for tears—of course female tears, and even its Jewish producers known for their racial stinginess pay handsomely for natural tears. They rush to sow in tears so as to reap in smiles. And considering that it takes a lot of money for a Jew to smile, one can well imagine the huge profits which tears bring year in year out.

And there are many ways these crafty Jews have found to make women weep, because women do not weep when men expect them to and film producers need a supply of genuine tears to order.

For instance, Joan Crawford needs only some funeral music to make her eyes wet while Irene Dunne, being more scientific minded, keeps telling herself "I am going to cry" several times, and brings out a flood of tears. Joan Fontaine, that beautiful vision with sexy nostrils, slaps herself—not on the bottom—and the tears begin to roll. What a tender touch-me-not ! For Gene Tierney the director has to wait till the end of the day. For, the robust Gene has to be completely worn out after a hard day's work to be in tears. That is why Cassini, her dress designing husband, seems to have lost her because Gene's pillow could be ready to absorb tears only at dawn when Cassini must be in the midst of his beauty sleep. The best place a woman likes to drop the pearls from her eyes is a man's shirt-front and a sleeping Cassini cannot possibly be a good mate to a late-weeping Tierney.

"'Taj Mahal' is going to cost a crore" said Alexander Korda. "That is nothing" said Producer Kardar.



"Have you heard this one, Sir Alexander?" asks David. "It is about two gentiles in a hurry".

"I missed being Sabu" said Jairaj. "What a pity!" said Alex, "I'll again produce 'Thief of Baghdad'".

The late Carole Lombard, the beauty with a square jaw, could cry naturally at any time. They say that when she first saw Clarke Gable, she cried for an hour worrying over what would happen to him if they ever married. Nothing happened to Clarke Gable but Carole died after marriage. Rosalind Russell is another one who can cry whenever the director wants her to. We don't know what she pinches but she can cry on and off as required by the director at least seventeen times a day. That is some baby to have in a double bed.

In the Indian movies, tears are mostly synthetic being a by-product of glycerine dropped in blank and glassy eyes. Most of the Indian heroines don't know what to do with their eyes. Quite a few don't even realize that eyes are used for shedding tears till a glycerine drop starts burning inside their eyes. Then they bring up tears automatically without either the mind or the heart having anything to do with them. The way some of our heroines shed tears, one often gets the impression of human eyes urinating. That is the tragedy of glycerine in glassy eyes.

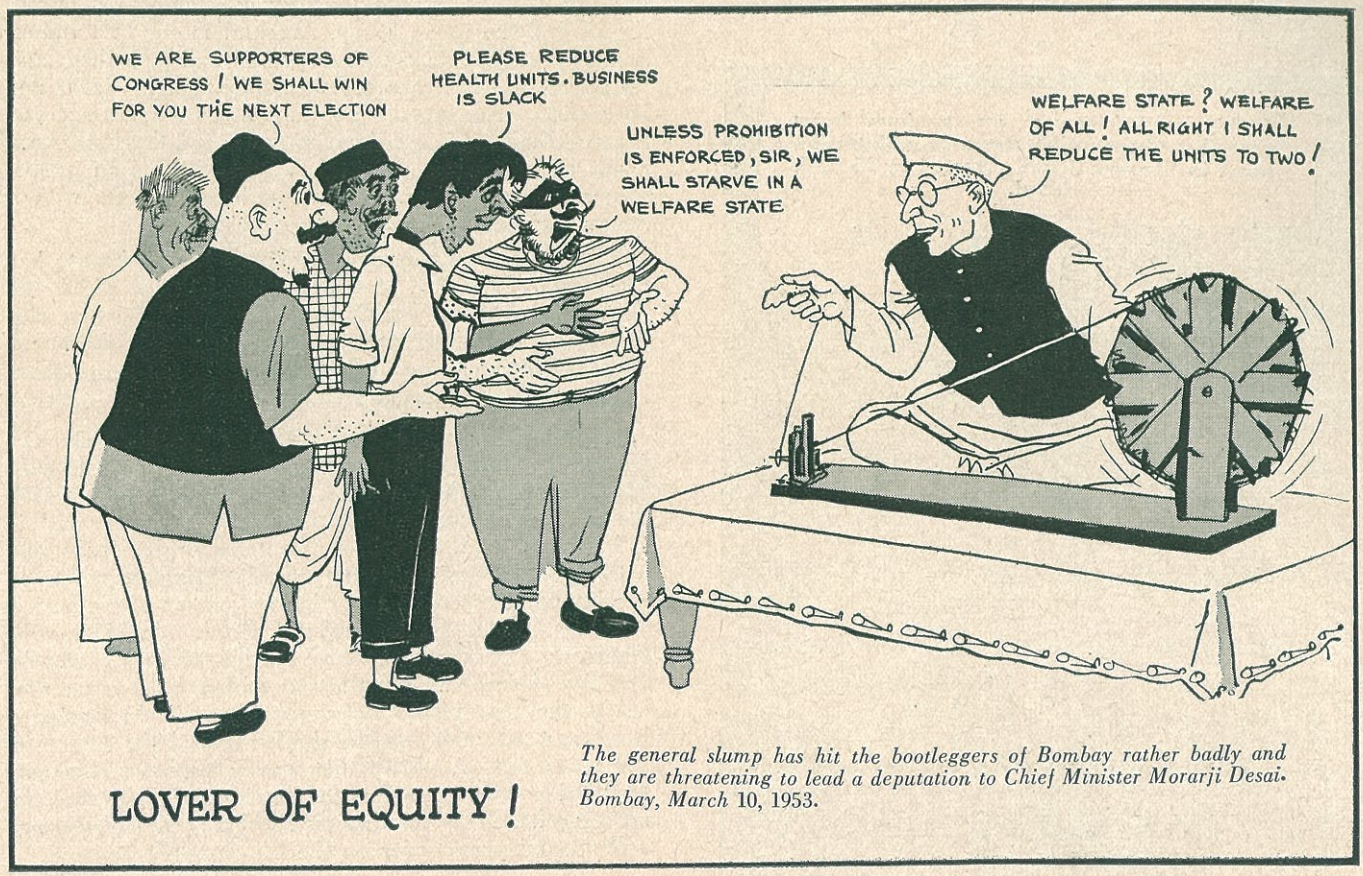
But we have some exceptions. For instance, Nargis flooded the entire Santa Cruz airport when Raj Kapoor left for England, the first time. The deluge was so overwhelming that Raj's poor wife, Krishna, had to swim back home. Airport officials still remember this pathetic parting and often weep in commemoration. Raj has always been Nargis's teaser for tears. He is her glycerine drop. It is, they say, very difficult to make Nargis weep when Raj is not on the sets.

From the old brigade of artistes, it is difficult to beat the veterans, Gulab and Padmadevi. They weep at will and with a pathos that would do homage to the warm corpse of any lover. Once these two old girls get going the corpse must either dissolve in their tears or come up smiling after a good drenching.

But the most disciplined tear dropper of the Indian screen is Madhubala. She doesn't need glycerine. She needs a contract. If Papa Attaullah Khan has provided for a two-minute weeping shot in the contract, Madhubala gives exactly six big tears and nothing more to the producer. And if the producer wants more tears, the contract has to be discussed all over again with the girl's father and the terms have to be revised. Madhubala is a very law-abiding artiste. Her sighs and smiles are doled out according to the terms of the contract. And in the contract there is no place for emotions nor is there any in her life. The old father sees to it.

The champion tear-dropper of the world, however, is not found in the movies. He is found in the field of politics—a real, untiring crocodile. He is Dr. Mossadeq, the Prime Minister of Iran. His main irritation is mineral oil and the tears he has shed over it during the last one year have inundated the oil wells of Iran out of existence. One day Dr. Mossadeq's tears will drown the Shah of Iran and end an old monarchy.

So don't underrate tears! Apart from their being germicidal, they are also homicidal and though we do not know whether Caesar fell for Cleopatra's tears or her beauty, we know at least that he didn't live to tell the story. And if tears could shake the Roman Empire what is the little kingdom of our heart which movie


WE ARE SUPPORTERS OF CONGRESS ! WE SHALL WIN FOR YOU THE NEXT ELECTION
PLEASE REDUCE HEALTH UNITS. BUSINESS IS SLACK
UNLESS PROHIBITION IS ENFORCED, SIR, WE SHALL STARVE IN A WELFARE STATE
WELFARE STATE ? WELFARE OF ALL ! ALL RIGHT I SHALL REDUCE THE UNITS TO TWO !
LOVER OF EQUITY !

The general slump has hit the bootleggers of Bombay rather badly and they are threatening to lead a deputation to Chief Minister Morarji Desai. Bombay, March 10, 1953.

moghuls seek to drown from day to day with glycerine tears?

A BRIDGE OF SIGHS !

Ambalal Patel, our Indian Sammy who lives in the "White House" at Walkeshwar, seems to have decided to disfigure Bombay and ruin its hard-earned reputation of being a beautiful city, seeing that he has already managed to put up an ugly overbridge across the Marine Drive at Chowpatty.

Ambalal was once a struggling cameraman. He saw too many rich people rolling around in expensive cars and became pregnant with ideas—ideas to make money and become rich. That is how the rich should inspire all poor and struggling people. We therefore admired Ambalal for getting the right type of inspiration, and like his other old friends during poverty, we also admired Ambalal's frantic race for money.

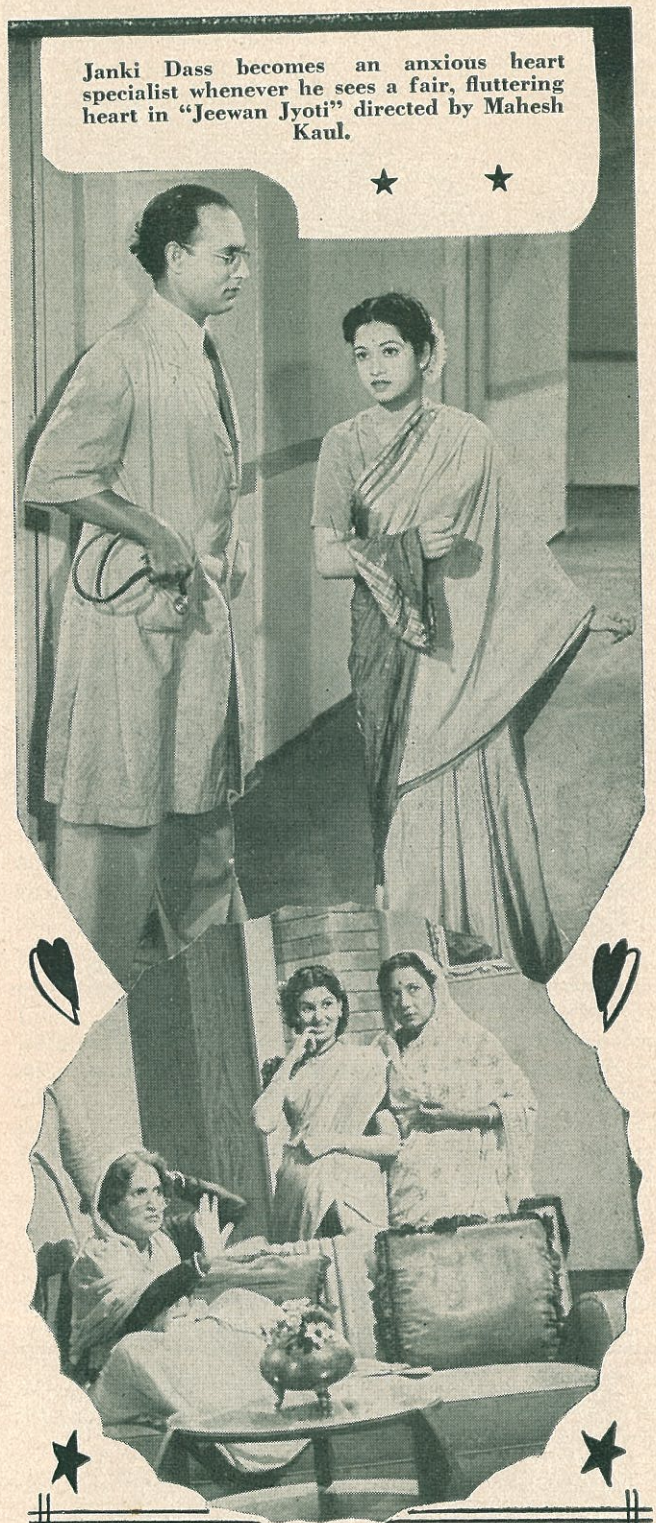
Making money in this competitive world is not at all an easy job. It takes all the guts and wits a man has. Ambalal overcame a million obstacles to make millions. He deserves his success because he has worked hard for it. But Ambalal has too much of monkey enterprise in him and monkey enterprise rarely has any art or beauty. When Ambalal began rushing to America every second month, we knew that the impact of the West on this hardly educated man was going to create some day a lot of complications in our city life.

Ambalal's monkey enterprise soon took the shape of "White House", his princely residence at Walkeshwar. Ambalal is a merchant prince and it is therefore not surprising that the "White House" has nothing artistic in it.

Ambalal never fancied himself living in a huge building. He therefore let out the "White House" to the white doves of Films Division at a prohibitive rental and soon recovered the cost of the building. Ambalal, as a man of business, had every right to punish fools. Ambalal then built another dizzy building near the "White House" and crowded the landscape around with terraces, small rooms, steps, parapets, bridges and even a stage for amateur theatricals. He found new scapegoats to pay for this labyrinthian lay-out also.

To get a fresh supply of vegetables for the numerous two-footed goats who regularly attend Ambalal's dinner parties and for the ministers who live on boiled vegetables to avoid constipation, Ambalal bought a farm in Chembur and began growing vegetables. We liked this too because being members of Ambalal's social sheep farm, we often got the curative benefit of Ambalal's fresh vegetables.

Ambalal is a wonderful host. The taste which his food lacks he makes up with his smile and when the vegetables stick in the throat he washes them down with suitable potions. And Ambalal tells you old worn-out jokes which sound new because he tells them in a language and manner in which they should never be told. Ambalal is also a good friend. He sells you a camera allowing you a fantastic discount and readily offers you help and advice for every trouble which be-



Janki Dass becomes an anxious heart specialist whenever he sees a fair, fluttering heart in "Jeewan Jyoti" directed by Mahesh Kaul.

Shashikala has been causing trouble and unnecessarily exciting old-boned Leela Misra in "Jeewan Jyoti", a social drama directed by Mahesh Kaul and produced by Musical Pictures.

cause of its lightning spontaneity you often cannot accept. As we find the world today, Ambalal is our best Indian Sammy living. He runs for profits and gets them and we all admire him because we neither get his ideas nor his profits. And we don't grudge him his great success, because Ambalal is a unique go-getter and deserves every rupee he has earned. In this world of fools an intelligent man cannot remain poor, unless he meets with a motor accident whilst running.

But even to unenterprising types like us beauty has some meaning. One of the few good things which the British left behind was Bombay Beautiful, the first city in India. There are very few beauty spots in the world like the Marine Drive in Bombay, the spot where Ambalal has now constructed an ugly overbridge.

Ambalal's overbridge, named after his dear old father, is a proposition of profits. According to published figures it has cost Rs. 30,000|- an amount which the Bombay Municipality could have easily spared if it had wanted to. At the moment the bridge looks like a gift from a good citizen to the city but the rights of displaying commercial advertisements, over a long period of years, are given to Ambalal Patel. Ambalal will, therefore, recover the cost of the bridge in six months and for the remaining nineteen and a half years probably, the Zaverbhai Patel overbridge will be paying a handsome patrimony to the dutiful son of the enterprising Patel family. With this money Ambalal threatens to provide other amenities to the city and these include, among other ideas, another overbridge at Kemp's Corner and an amusement pier on the Chowpatty foreshore.

Ambalal is a man of ideas and ideas make money. Ambalal is welcome to cash his ideas and make his profits. But when these ideas disfigure our beautiful heritage, we have to protest.

The Zaverbhai Patel overbridge, which Ambalal has stretched across 150 feet of a beautiful sea drive, is an ugly sight. The bridge which was built in 28 days, probably in defiance of the fundamental principles underlying similar steel and concrete constructions, is destined to come down one day. A rush job like this is not expected to stand the strain of crowds on a day when a popular Congress leader like Nehru sounds the 'azan' during his political meetings at Chowpatty. There will be plenty of opportunity to write on the tragedy when it occurs but at the moment we strongly condemn such vandalic attempts to disfigure our beautiful city under the doubtful pretences of relieving traffic congestion and affording amenities to the pedestrians.

Ambalal has committed this outrage on the city with the active help and consent of Chief Minister Morarji Desai. If Morarji Desai had to be good to Ambalal, he could have given him the contract for tube-wells. Ambalal is clever enough to turn any dry well into an oil fountain but why destroy the beauty of a city that has been built with a scrupulous regard for aesthetics by our erstwhile British rulers?

Let us hope that Ambalal's pregnant ideas don't deliver more ugly and vulgar babies in the future, for it is dangerous to encourage monkey enterprise of this type without losing our beautiful heritage.

SAVE OUR GIRLS, PLEASE !

Since Jane Russell made the world guess and giggle with her blown-up bosom and Marilyn Monroe stopped time by stripping a calendar of its conventional costume, Hollywood has been anxious to provide a counter-thrill to the American women to prove that equality of sexes is a sound social theory at least in the economics of film making.

The movie Moghuls of Hollywood have now decided to strip their heroes down to the waist and make them fight their romantic battles with only trousers covering the trunk just as the good old Red Indians did once.

Though the boys won't be able to compete with Marilyn's mammary glands or with Jane's gas balloons, the movie moghuls still expect the rugged muscles of the bare male chest to fire the imagination of the American women and keep them guessing about the shape of things to come in their life. A psychological study of women's reaction to male companionship seems to have revealed the interesting conclusion that the average American woman likes to be haunted by what the psychologists call "Honeymoon fright". It is an imaginary fear of the brutal he-man who is expected to make an unholy mess of a holy wedlock and reach a pleasurable destination through a painful journey. The highly neurotic and imaginative American woman likes, they say, to enjoy the thrill of this "Honeymoon fright" in a day dream and to give some definite shape to her imagination movie psychologists have considered it necessary to reveal to them the muscle tension and development of the male chest and arms.

Thought being action with the self-convinced movie Moghuls of Hollywood, quite a few leading heroes have been half-stripped for action and provocation in the recent Hollywood productions.

This is, ofcourse, nothing new to Clarke Gable who has already built up a long clientele of wives and sweethearts by sheer exhibition of his rugged muscles through several pictures, but the experiment promises to be interesting with several other boys like Stewart Granger, James Mason, Robert Taylor, James Stewart, Robert Ryan, Van Johnson and Ralph Meeker.

They have even given an exhibition of the singer Mario Lanza's barrel-shaped chest under the excuse of an Army doctor examining him for fitness.

We do not object to all this because Hollywood producers are mainly worried about tickling the American women who help to bring in 80% of their investment on a picture. Besides, Hollywood is sufficiently art-conscious to portray such stripping scenes without being repulsive or disgusting.

What, however, worries us is the usual tendency of Indian producers to copy everything that comes from Hollywood. If the Indian producers unfortunately decide to copy this new experiment presuming that Indian women also require some extra tickling like their American sisters, then we are going to have a tough problem on hand explaining to people that Indian men do not really belong to the missing link group between ape and man.

In "Mehmaan", we saw Prem Nath baring only his hairy chest and the sight was so repulsive that the rest of the picture looked hairy all through. Imagine Dilip Kumar stripped to the waist with all his bones covered with a thick black lawn ! He will look a chimpanzee and only provide the much-sought evidence of the missing link.

No, sir, we cannot risk this sort of a strip-tease with our film boys. Our single-boned boys continue to survive the emotional shocks they get in film work because of their having hairy upholstery and it would not be exactly cricket to reveal their well-guarded secret. Raj Kapoor, it is said, actually wears a thick woollen jacket under his shirt to give some manly shape to his little pigeon chest. How can any producer be cruel to this boy and strip him only to permit the audience to count the number of ribs the little Kapoor has? On the other hand, the myth that our film boys are at least men, and not sissies, must be somehow maintained if necessary by wrapping up their limbs with suitably shaped bandages.

Let us, therefore, hope that our producers do not make the suicidal mistake in aping Hollywood at least in this experiment of stripping our boys to the waist. If they do so, they will only drive our college girls into the arms of foreigners. And in the arms of foreigners, ball-room dancing begins and life gets a wrong whirl.

YOU'LL HARDLY BELIEVE —

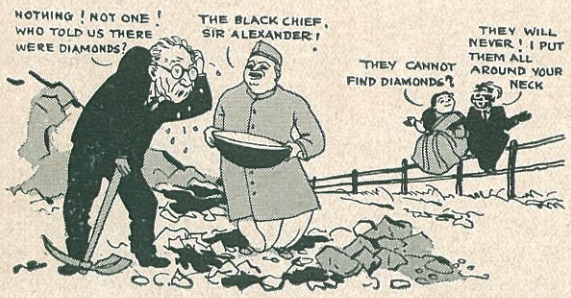
That Black Chief Chandulal Shah once again made an ass of himself when he promised best "hostipality" and all "fecilities" and "reshorsis" for producing "Taj Mahal" to Sir Alexander Korda, the British producer, on behalf of the Indian film industry, the Indian people and the Indian Government. After that, old Alex wanted to know whether the Black Chief had already become the Film Minister of India!

That the Black Chief got so mixed up with Alex's title of knighthood that all the time he addressed him either as "Sir Kodda" or "Mishter Kodda" but never once Sir Alexander. And every time, Chandulal uttered "Mishter Kodda", old Alex looked away to see whether there was any one of that name in that assembly. And 500 film folks in the Taj ballroom also searched with their eyes to help old Alex to find "Mishter Kodda".

That S. K. Patil, the Man from Malwan, outclassed the Black Chief when he addressed Alex as "Sir Alekjhander, the beegest moowe boss". Patil assured his "phrend Shaha" not to worry about "Sir Alekjhander" who would not hurt a worm, leave alone Indians.

That the Black Chief told "Sir Kodda" that "India was a real diamond mine for film subjects" and gave

"Mishter Kodda" the licence to operate the mine. But are there any diamonds left in the mine after the Black Chief having taken away 125 for the Ranjit studio?

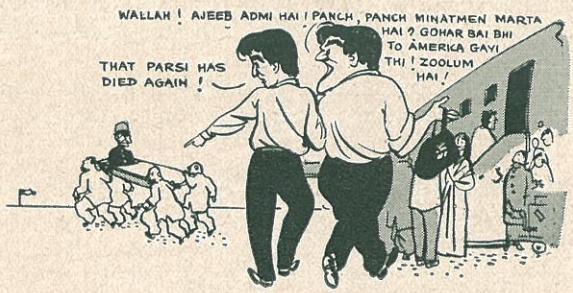

NOTHING ! NOT ONE ! WHO TOLD US THERE WERE DIAMONDS?
THE BLACK CHIEF, SIR ALEXANDER!
THEY CANNOT FIND DIAMONDS?
THEY WILL NEVER ! I PUT THEM ALL AROUND YOUR NECK

That the Black Chief brought the "phunksun" to a "concluzan" by a "canphesun" that he had made a "mishtake" in not conveying earlier Sheth Sorabji Modi's message of welcome to "Sir Kodda" as Sheth Sorabji had to fly to London that evening "phor editing of his Inglis filam". Alex, a Hungarian, probably thought the British had wasted 200 years in India trying to teach Indians some English and wondered whether they had left India in sheer disgust.

That Kumari Gohar, the white shadow of the Black Chief, somehow manages to sit next to the chief guest at all "filam phunksuns" and manoeuvres to muscle into all press photographs. If Kumari Gohar, who belongs to those good old days when crows sang with our heroines in our talkies, realizes that others should also get a chance, there would not be so much heartburning amongst the younger brigade.

That Sir Alexander Korda being effectively prevented by the Black Chief from getting nearer any of our film artistes, except ofcourse that good old antique Kumari Gohar, old Alex had to meet them at an exclusive gathering at "good old Babu's new Girnar" which the old Hungarian artist declared to be a heaven on earth. And only those film boys and girls, who talked to Sir Alexander Korda at "Girnar", can tell how the old boy can enjoy David's not-usual jokes. And when old Alex and old Babu saw their old photo together, taken 14 years ago at the Denham Studios in England, didn't they have some stories to tell? Oh, boy! Oh, boy! Those were days when both had black hair.

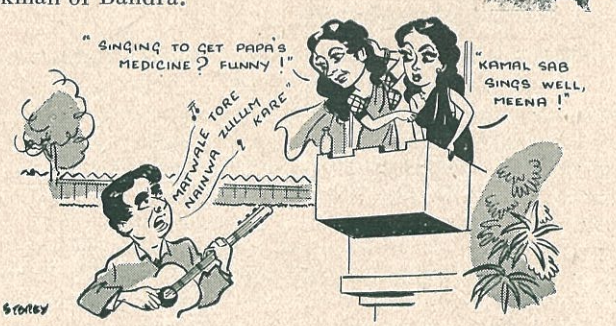
That Producer K. Asif, who has been producing "Mughal-e-Azam" since the beginning of time, now threatens to go to Europe to secure some finishing touches to this unbelievable picture. That is one more funeral of the old Parsi boy who has been financing good old Asif.


WALLAH ! AJEEB ADMI HAI ! PANCH, PANCH MINATMEN MARTA HAI ? GOHAR BAI BHI TO AMERICA GAYI THI ! ZOOLUM HAI !
THAT PARSI HAS DIED AGAIN !

That Dilip Kumar, the sour-faced hero of the Indian screen, is acquiring new fads every day. He has begun 1953 by lying on a pile of stones at the Rang Mahal studio and looking aimlessly into the skies. That is hardly the way to bring back his favourite wasp waist. Only the brave deserve both the fair and the unfair.

That Khan Saheb Attaullah Khan, Papa of Madhubala, who once began a grand production programme and unfinished four pictures in a row—"Kisan ki Gai", "Lali Chandan", "Mehbooba" and "Sayyad"—has once again announced his 1953-54 income-tax year production programme of four more: "Farz Aur Ishq", "Pancham", "Dal Roti" and "Shuk". After he unfinishes these, he has plans for an international multi-lingual one in Technicolor to be shot in Pakistan.

That having unfinished "Sayyad", Aftab-e-filami Kamal Amrohi is these days seen going round Iqbal Bungalow singing songs of Meena Kumari's beauty. We don't know why one has to sing a song of praise to get a phial of medicine from Papa Ali Bux, the Lukman of Bandra.



That when a film star gets interested in an international picture, she forgets her husband and spoon-feeds her foreign director. A press photographer actually caught Nalini Jaywant spoon-feeding Frenchman Henry Decoin who is directing hubby Virendra's "Last Judgement" in Hindi, English and French. At this rate the last judgement on this international problem is likely to be rushed.

That to compete with the Frenchman, Raj Kapoor also arranged a spoon-feeding party at his own home and let Lata Mangeshkar spoon-feed him in the presence of his wife. Spoon-feeding parties having a strictly domestic touch are ofcourse not permitted by Nargis. Poor Krishna, she tolerates anything to get at least one photographic proof a year of her existence.

"THIS IS DADDY'S HOME, DABBOO NO CASTOR-OIL HERE!"
"THIS IS HONEY, RAJ"
MUMMY, GIVE PAPPY SOME CASTOR-OIL SO THAT HE WILL STAY AT HOME!"
MY HONEY IN A SMALL TEASPOON?

That at 24, Nargis says that her desire "to become a bride one day, have two children, a rose garden and wait for her husband" would never materialize like the doll which her mother had once sent her from Calcutta but had never reached its destination. Is that why Nargis is chasing Raj Kapoor who has the home, the garden and the children—all ready made? Nargis evidently believes in short cut.

That Raj Kapoor psycho-analysed himself recently and after a lot of deliberation discovered that he had two selfs—one, the real, and the other, acquired. That is why he has also two women around him—one, the real and the other, acquired. Let us hope the selfs don't multiply more and Raj begins to acquire more!

That Vijaylakshmi, the bed-room eyed belle of our screen, recently took up a challenge with her co-stars to walk out alone in the night to the Wilson Dam and be back to the outdoor camp of her producer. That is a clever way of getting rid of the crowds and getting some after-dinner exercise, for, half-way through Pran, our obliging villain, did motor up to the lonely traveller and brought her back. If the other wolf had met Vijaylakshmi, the story would have been different.

That Kuldip Kaur's friendship is as inconvenient as her enmity. Nowadays Kuldip is simply head over heels in love with Indu Paul just as Protima Dasgupta is with Begum Para. But because Indu Paul has to go to her own house for dinner sometimes, Kuldip threatens to burn that house down and throw out Ruby Paul, Indu's fat and smiling elder sister, on the street. That is definitely an anti-social attitude in these days of house shortage. Evidently when girls love girls there is a lot of damage done to the hearts, the other parts being spared the strain.

That the way Producer-director Amiya Chakravarty (In Bengali: Omiya Chokraborty) has been tossing up Usha Kiran's name, no sensitive girl could stand it longer. Usha has now put a board on her flat reading "Usha Kiran not Kiron." Boards clarify many misunderstandings in the film world. Madhubala's father is reported to have once put a board outside his house in Delhi underlining that it was merely a film star's house, because the local Lallas, labouring under a misunderstanding, often knocked on the door and disturbed Attaullah Khan.

That with the help of plain water, lime-juice, orange-juice, pineapple juice, barley water and other juices and liquids, Begum Para has brought her curves back into shape again. The sparkle of her new personality seems to have brought back Dilip Kumar with new Urdu words of romance. The headache, ofcourse, is Protima Dasgupta.

That the way Nimmi has travelled from "Me too", "You too" to "Hamlet" and "Merchant of Venice", she threatens to end up as our next Minister of Education after the bearded Maulana goes to paradise. That won't be a bad addition to Nehru's cockroach cabinet.

That film actor Suresh, who once gave a brilliant promise of becoming our prize baby-sitter, has suddenly gone to Hyderabad leaving two fatherless orphans—Sumitra's Bulbul and Taji's Shekhar—crying all the time and worrying their busy mothers. Why can't this man do at least one job properly?

"NOW WHAT TO DO TO THESE BOYS?
"WE CAN UNDERSTAND, BUT THEY CAN'T. THAT IS THE TROUBLE!
"I WANT PAPA SURESH!"
"OH MUMMY, WHERE IS PAPA SURESH!

That film actor Shekhar is reported to have lost two stones in weight trying to learn Punjabi under Geeta Bali. The way the boy sweats, Punjabi must be a severe language, though the girls from that province are sweet. Guru Dutt, the other pupil of Geeta Bali,

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Starring

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R A J A N
JAWAHAR KAUL
KAMLAKANT
B. M. VYAS
&
OM PRAKASH

Direction
M.V. RAMAN
(BAHAR FAME)

Music
C. RAMCHANDRA

Story
R. VENKATACHALAM

Songs & Dialogues
RAJINDER KRISHAN

Dances
DANDAYUTPANI
(BAHAR FAME)

Camera
Y. D. SARPOTDAR

Art Direction
D. S. MALVANKAR

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WANTED *AN EDUCATED AND BEAUTIFUL GIRL FOR AN IMPORTANT ROLE IN "PEHLI JHALAK". CONTACT PERSONALLY WITH PHOTOGRAPHS.*

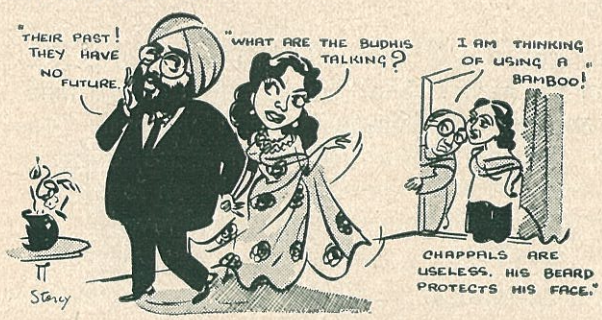
had to postpone even his wedding. The language seems to have shattered his memory.

That Ambalal J. Patel, the photo-goods dealer who once used to spend his week-ends in America, carried his zeal for American goods to a ridiculous conclusion when he imported a wife for his son all the way from America. That man seems to be a crazy American missionary, seeing that even his house is named "White House".

CUSTOM BARRIER
FOR PERMANENT SETTLEMENT. YOU MUST PAY AD VALOREM DUTY
SHUT UP WE WON'T
PAY, PAPA. PAY.
GET REBATE IF SHE GOES BACK

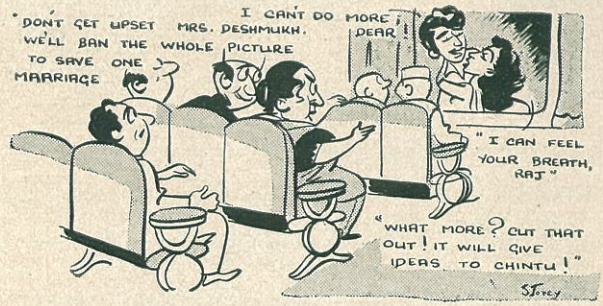
That just when people thought that V. Shantaram, the oathman of the movies, had begun to become progressive by getting his daughter married to a Parsi, Sohrab Engineer, Shantaram says: "Sohrab is a Maharashtrian, adopted by a Parsi and belongs to the same sub-caste as myself." All Parsis are Maharashtrians but is Sohrab a Hindu? And what is this sub-caste to which Shantaram belongs?

That our popular bearded producer, Ahluwalia, is reported to have done the impossible. He seems to have won over Badshah Begum, Suraiya's toothless painful tooth, and entered into a production partnership with Suraiya. Chappals won't have any effect on Ahluwalia the way he is upholstered on the face. So Badshah Begum will have to find some other instrument of torture when the rift comes.


"THEIR PAST! THEY HAVE NO FUTURE."
"WHAT ARE THE BUDHIS TALKING?"
I AM THINKING OF USING A BAMBOO!
CHAPPALS ARE USELESS. HIS BEARD PROTECTS HIS FACE."
Stacy

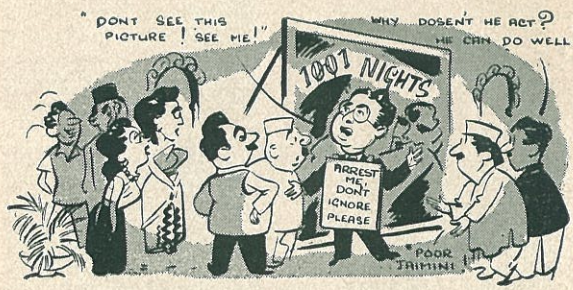
That Black Chief Chandulal and Dilip Kumar are at loggerheads at the moment over the picture "Kala Admi". The Black Chief claims monopoly of the title by virtue of his ebony complexion while Dilip takes his right, title and interest to the name from the black lawn growing all over his body. It is a tricky problem to decide and Minister Keskar should take it to the U.N.O. where they solve a problem by setting new ones.

That Durgabai Deshmukh, the woman who seems to have suddenly shot into fame and wisdom by changing into a double bed, has now been appointed as a member on the Censor Board. And film producers now expect all romances—spring and autumn—to be censored with great sympathy. These producers are some optimists ! They don't know that an autumn romance is built on the frustrations of the spring one.


"DON'T GET UPSET MRS. DESHMUKH. WE'LL BAN THE WHOLE PICTURE TO SAVE ONE MARRIAGE
I CAN'T DO MORE DEAR!
"I CAN FEEL YOUR BREATH, RAJ"
"WHAT MORE? CUT THAT OUT! IT WILL GIVE IDEAS TO CHINTU!"
Stacy

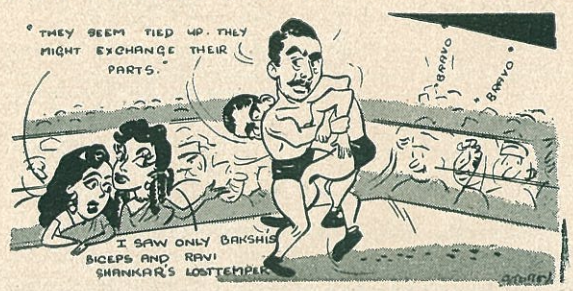
That realizing that the Kapoors of College Street made good in theatricals, the profession which requires less brains and more bluff, the Naths—Prem Nath, Papa Kartar Nath, Brother Rajendra Nath and all the other Naths inside and outside the womb—have decided to pool their resources and talent in theatricals and give a straight fight to the Kapoors who, it is said, are not treating the Nath daughter as well as they should.

That after having been effectively stopped from becoming president of I.M.P.P.A. Jaimini Dewan now wants to attract attention by threatening to picket the dubbed Hindustani version of "One Thousand and One Nights". The tragedy with Jaimini is that no one takes him seriously and he might succeed in attracting more crowds to the cinema than the picture actually deserves.



That the Indian producers of the mythological picture "Hanuman Patal Vijay" have rechristened it "Hawai Bunder" for our brothers in Pakistan with the result that the picture has become very popular in Karachi. And Pakistanis are now following the example of this great Indian monkey in the picture and burning buses, houses and what not in Lahore. Money can make a monkey out of a god and a god can make monkeys out of men. Long live the Indo-Pakistani twins !

That the amusing wrestling matches at the Vallabhbhai Stadium are having serious repercussions in some of our film studios. Every one is seen these days flexing his biceps or displaying other physical developments to some heroine or other. One such exhibition resulted in a prize fight between Producer Bakshi Jung Bahadur and Ravi Shankar, the publicity man of actress Shyama.



The "THEATRE ARTS" Magazine of New York, *America,* in its issue of August 1952, *says of our artiste:*

"THE BIGGEST STAR IN THE WORLD . . . and she's not in Beverly Hills . . .

The Actress with the greatest following, in numbers and devotion, is not to be found in Hollywood, but on the opposite side of the planet—in Bombay, India.

Her name is MADHUBALA . . . a small girl with arching eyebrows and a shy, sweet smile, who has risen to the top of the Indian movie industry in the last two years . . .

American ignorance of Madhubala is understandable. For one thing, the riotous movie boom in India dates only from around 1943. For another, Madhubala's ascendancy is only two years old, and she herself is a new phenomenon in the eastern world.

The story of India for the past ten years may be condensed as: The war, the movie boom, independence, and Madhubala. *Independence and Madhubala seem to go together,* for reasons that may seem baffling to westerners . . .

Madhubala has the classic features, but she has added something . . . she turns the traditional wantonness of a Hindu actress into spiritual recklessness, controlled by pride and fastidiousness. Madhubala not only has intelligence; she even *looks* intelligent . . . she walks like a dancer, that is, a western ballet dancer . . . Madhubala has a delicately sensuous figure . . .

The biggest star in the world has one final perfection in her name. The "bala" part is only a feminine ending, but "Madhu" means variously "fragrant," "spring", and "love". It seems curiously right that free India should have chosen to worship an actress named "fragrant spring of love."

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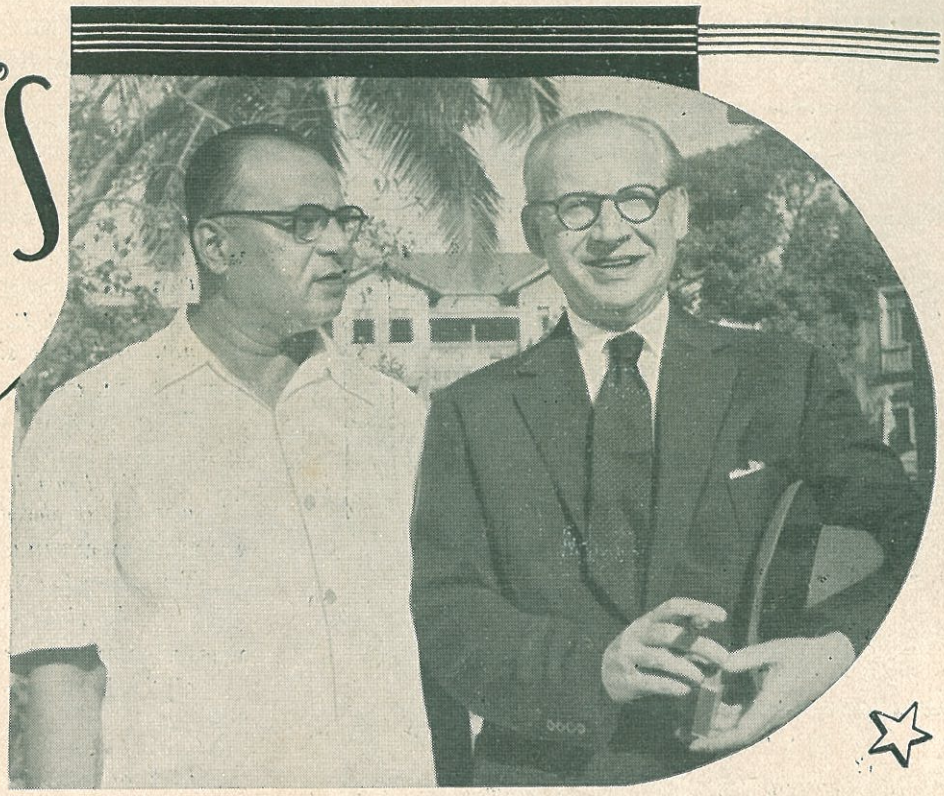
a proud presentation of the powerful & gripping story from the pen of the maestro of Indian screen writers, *the one and only D. N. Madhok.*

DELHI THEATRES,

Arabian Villa, Pali Road, Bandra, Bombay, 20.

EDITOR'S MAIL



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(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

Answering questions all his life is Editor Patel's profession and Sir Alexander Korda had a thousand questions to ask when he visited "Girnar". It took hours to answer them but Sir Alexander knew more about films and film industry in India within those hours than Sardar Chandulal Shah, the I.M.P.P.A. President, knows after a life-time in the film industry. Only people who do not mind learning from others ask questions and become wiser.

K. D. HINGORANI (Bombay)

Who is No. 2 in the Nehru regime?

At the moment, it is Chintaman Deshmukh. But Nehru's is a Moghul court where fortunes change with every mood of the great Moghul.

"SHAVE OFF MAULANA'S BEARD AND STICK IT ON DURGABAI. I'LL MAKE HER A MOULVI."
THAT WILL MAKE HER DURGABUA
"MAULANA HAS WASTED MONEY AND TAUGHT NOTHING."

Do you claim to possess any political qualifications?

A stomach which bears all the pangs of politics.

In your weaker moments do you wish you were born an American?

No! The American is not a happy human being.

Pray, touch briefly on the moral aspects of the Atom Bomb?

It solves the food problem without much pain or quibbling.

Is Malan a good Christian?

Malan is a savage head-hunter.

Is Miss Henderson your perfect ideal of a virgin?

Yes, vermouth and gin. She has the kick of both.

I have a hunch that your letters to Sushila Rani are unique in the annals of love making?

Yes, some of them were thousand-word telegrams which sent at least one village post master to the lunatic asylum. What Bernard Shaw wrote to Pat Campbell looks idiotic in comparison because Shaw had brains but never a heart.

Some say that you don't willingly relax, you just collapse. Then how do you go about with your urbane calm and composure?

That is right! I do collapse at the end of the day. But moving out is also work for me and work outside requires a pleasant face to meet the world.

Can you afford a mink coat for your tantalizingly beautiful mate?

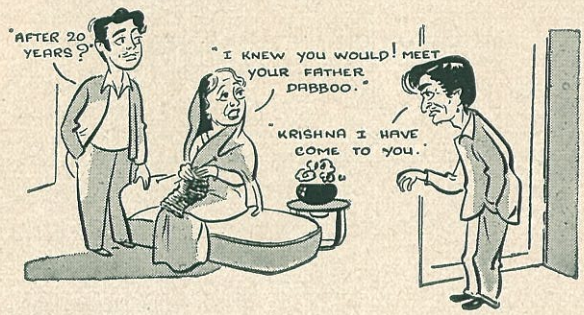
I can afford it but my mate has neither time nor occasion nor even the desire to wear it. My mate is not a mannequin. She is an educated person.

MISS H. SAVITRI (Madras)

If I go to Raj Kapoor and say "Nargis must have been a siren in her former birth, because she is making you her Ulysses in the present", what will he do to me?

That will be real Greek to Raj. He will give you a weak smile of ignorance and take you to

another subject. But don't worry about Raj. He will return to Ithaca safe and sound to find his Penelope still weaving and unweaving the shroud that kept the wolves away. Good Hindu wives never lose their husbands with all the sirens and mermaids wanting to take them away.



I. S. GILL (Bangkok)

It is easy to find a mate here. What about in Bombay?

Come to Bombay for a checkmate.

MISS JAMEELA MOHAMMED (Trinidad, B.W.I.)

How can one know that a kiss is a dangerous weapon?

If with two bombings, the Atom Bomb has been accepted as the most destructive weapon in the world, isn't the long chequered history of man enough to convince a woman about the dangerous after effects of an ill-timed kiss?

I want Miss Suraiya's address?

Krishna Mahal, Marine Drive, Bombay. Don't forget to pay compliments to her grandmother if you want Suraiya to reply. You can say that your grandfather has fallen in love with her grandmother though Badshah Begum would actually like your brother to do that.

Looking surprised is an art that hides desire in women. That is a risky look to flirt with and Nirupa Roy proves it so in "Mudmast", a love theme produced and directed by Jagdish Pant.

P. NANOO (Selangor, Malaya)

Will it be possible to take a course in the English language by postal tuition from Professor Chandulal Shah?

Chandulal's 'Inglis' cannot be written. It is to be chewed like 'supari'.

M. KARRWA (Mandalay)

Can anyone beat Nehru in bluffing?

Nehru believes in his bluffs, Zafrullah does not. Nehru is sincere, Zafrullah is intelligent.

A. N. DANIEL (Perak, Malaya)

Wine, women and music—have any of these a place in your heart?

My heart is full of them, but Bombay is dry, women are shy and music is a far cry.

WILFRED DODWELL (Singapore)

Tell me what is worth seeing in Banaras?

The river Ganga! The rest is dirt.

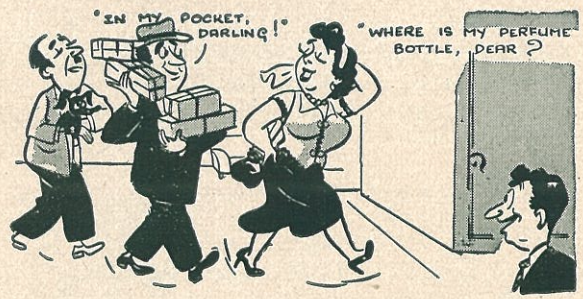
MRS. JOAN DOWNS (Adelaide, Australia)

My husband says your magazine holds up the dinner, but who cares?

If you care for what the husband says, then both of you can share the magazine after dinner.

What is a lady?

That is the woman who makes her husband work and pay for all her pleasures.



SHYAM SUNDER NAYAK (Satna, V.P.)

What type of a cricket does Nargis play?

She steals runs between the wickets. That is not a spectacular game.

What, you are younger than V. Shantaram?

Yes, by four years! When Shantaram starts jumping round a girl, I rush back to my feeding bottle.

What do you pay to your Hollywood correspondent?

Compliments! Ram Bagai is my friend.

ISHWAR C. VARINDANI (Freetown, W. Africa)

Your criticism in English of our Indian ministers is read by foreigners also. Are you not disgracing India?

No! Foreigners are not fools. They have spies in this country and they know more about this country than Indians do. They don't need my articles to tell them anything new. My writings are intended to open the eyes of our blind leaders and

of the blind sheep that follow them. There is no patriotism in slapping one's face to show a rosy cheek to the world. Our leaders deserve to be whipped every day if our country is to be saved.

MISS LIMA MIRANDA (Mangalore)

What caused those ulcers, Babs?

Ambition to succeed!

If writing is the criterion would you take me as your personal secretary?

With me hard work and personality also count. I want someone in tune with my daily routine.

Suppose I were to lose my way and come to "Girnar", will you take me in?

Dilip Kumar loses his way very often and is given a dinner. Why not you?

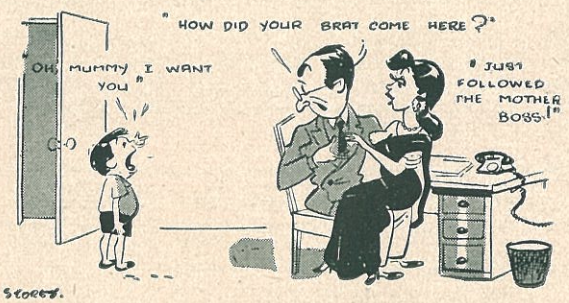
If the Five-Year Plan paper-boat fails to come to harbour?

It will, now that it is going to have paper sails worth 140 crores.

MRS. T. S. SAMEER (Colombo)

Do career girls make good mothers?

That is being torn between two criers—the boss and the baby.



Which is the most paying portfolio?

Commerce and Industries! That is the department where scandal grows without manure.

Why aren't names of human beings changing with the times?

Yours changed from Tulsi to Shirin and from Pai to Sameer and all within a night. Can time travel faster?

MISS K. CHITRA KAMATH (Karingana, S. Kanara)

Will you tell me my future if I send you my horoscope?

I read photographs not horoscopes and give better predictions than an astrologer. Ask my wife!

Any special tape to measure the circumference of your belly?

Try it with arms!

If Sushila Rani had wings?

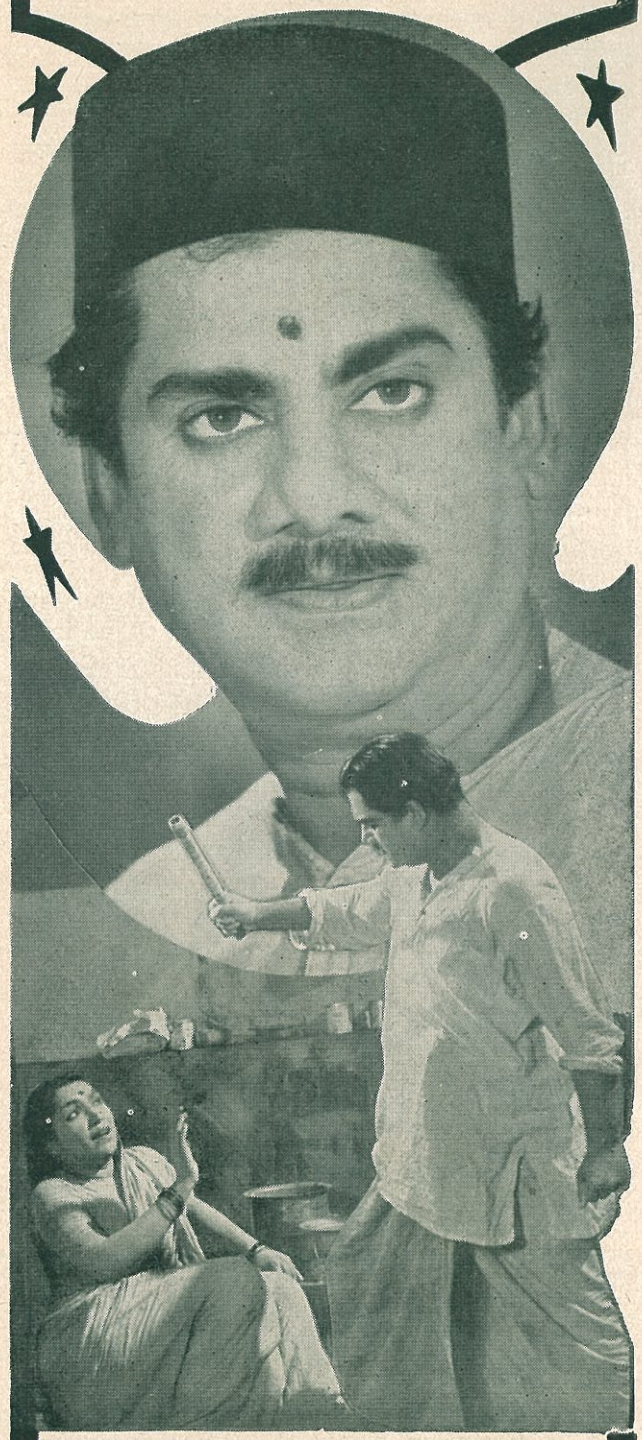
I would clip them. A married woman has no business to grow wings.

S. NARAIN (Bangkok)

Who are the most mischievous liars in India?

For mischievous lying you can't beat the Com-

Few artistes in the world can rival the superb art that is inherent in Baburao Pendharkar, India's best character actor. Watch him in "Sapoot" of Pampa Pictures.



Extremely good at this job, Baburao Pendharkar is administering the ancient medicine to Lalita Pawar in "Sapoot", a social story directed by H. P. Sharma.

munists in any part of the world. They illustrate their lies with fictitious facts and figures.

ABDOOL JALIL AHMADI (Port Louis, Mauritius)

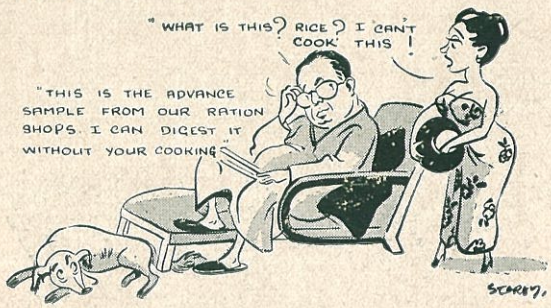
Frankly, Mr. Patel, do you love Muslims?

Only the good ones, who like this land and want to live and work in it. I don't like bad Hindus either!

MISS SHIRLEY SHEELA KADER (Rangoon)

What would you prefer from Burma, a bag of rice or a pretty damsel with a pair of slanting eyes?

With our Five-Year Plan on, we are not worried about rice any more. We are now short of damsels to cook the rice.


"WHAT IS THIS? RICE? I CAN'T COOK THIS!
"THIS IS THE ADVANCE SAMPLE FROM OUR RATION SHOPS. I CAN DIGEST IT WITHOUT YOUR COOKING"
STORY.

S. D. SHUKLA (Kanpur)

After having topped in the University in my M.A. I am working in a local inter college on Rs. 120|- per month. Can anything be more humiliating?

It sounds as disgraceful as our dynamic neutrality. Why don't you leave the town and starve in a strange place where there are no Shuklas? You don't know how many things a starving man can learn and do. One man I know started "filmindia".

What is the complexion of Nargis?

Brown! She has the colour of our rationed wheat.

I think you should prefer Indian girls for your office?

They fall in love with people around them too easily and often create complications.

How to convert a foe into a friend?

Never bother about converting people. Leave them to their faith.

When do you feel Gandhiji's premature death?

Gandhiji lived a year too long. Long before Godse dispatched him Congressmen had killed him! When the white caps got power Gandhiji became their first enemy.

MISS N. G. JOHN (Bangalore)

I would like to see Morarji Desai co-starred with Begum Para?

That was what Producer Protima Dasgupta always thought of but she cannot undertake the project till the censors remove the ban on kissing. Morarji's misfortune!

LALA BHAGWAN (New Delhi)

Who made Nina Maker?

That is a Sikh job.

Love is a point-to-point game between two hearts. Watch Usha Kiran and Bharat Bhushan scoring their points in "Dharti-ke-Bhagwan", a purposeful theme produced by D. N. Agrawal and directed by B. Satyarthi.

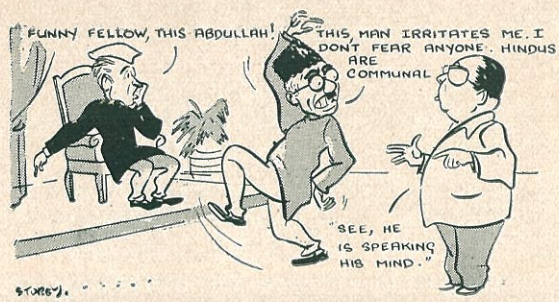
V. R. SHAMA IYENGAR (Mysore)

I am tamed by my wife. You . . . . . ?

By my life! I have eaten more humble pies than a hundred men could digest.

What do you do with a burning question?

I pour oil over it so that when it flares up more we see clearly what is burning at the bottom.


FUNNY FELLOW, THIS ABDULLAH!
THIS MAN IRRITATES ME. I DON'T FEAR ANYONE. HINDUS ARE COMMUNAL
"SEE, HE IS SPEAKING HIS MIND."
STORY.

S. R. SINGH (Kanpur)

If Nimmi is a sweet little thing what is Gulab?

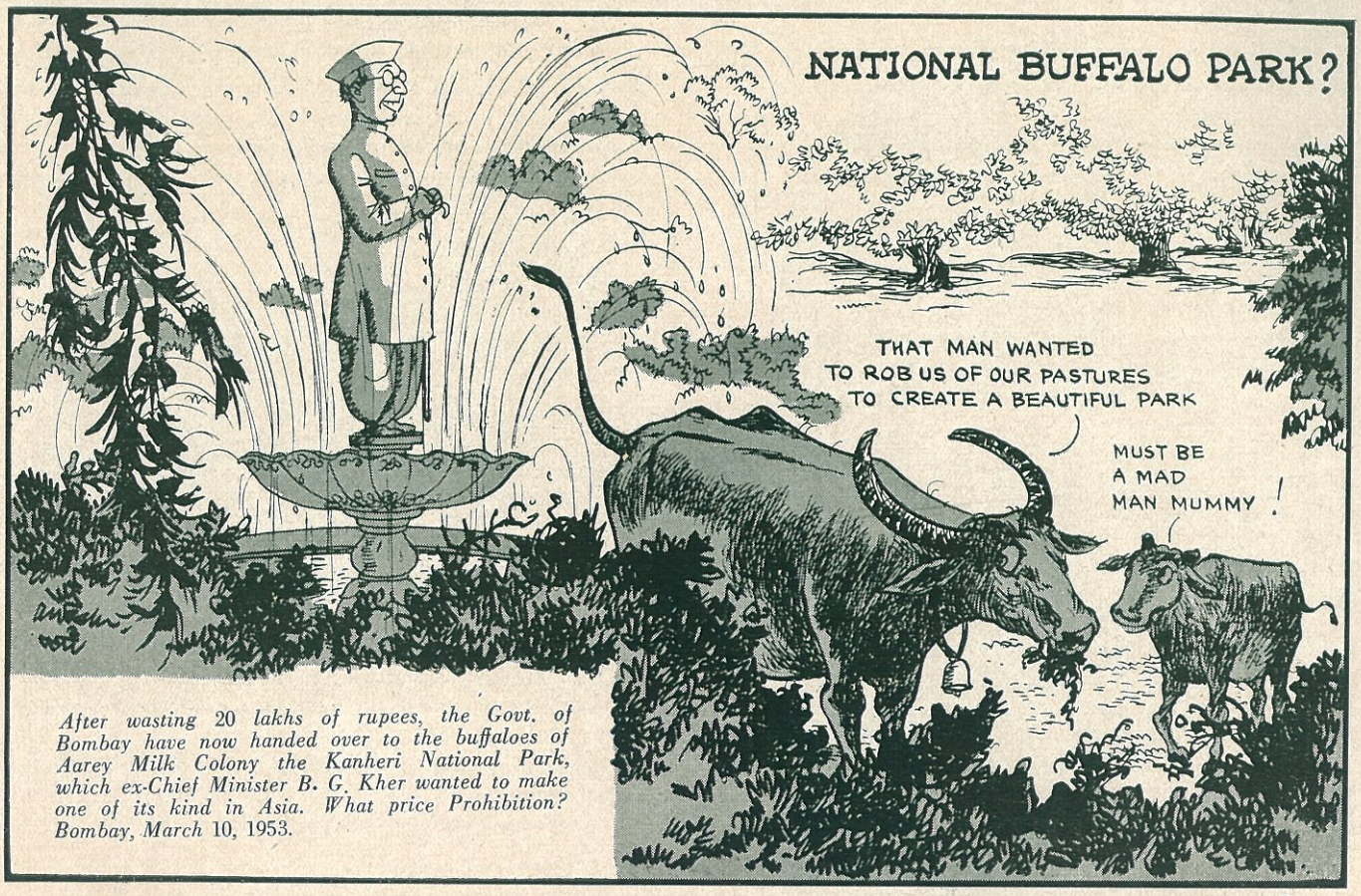
A sweet old thing!

Must Chandulal Shah deliver his speeches in 'Inglis'?

That is one of the drawbacks of our Constitution.

What present would you prefer on your birthday?

Send me a rupee per reader on 4th April 1954, my Golden Jubilee birthday. If I collect enough



After wasting 20 lakhs of rupees, the Govt. of Bombay have now handed over to the buffaloes of Aarey Milk Colony the Kanheri National Park, which ex-Chief Minister B. G. Kher wanted to make one of its kind in Asia. What price Prohibition? Bombay, March 10, 1953.

money, I want to build a Pain Relief Centre. That will be a temple of God.

The Five-Year Plan is on everybody's lips. Why are you quiet?

I don't know anything about it yet. The Plan is only a slogan so far. Slogans need only lips but the Plan requires hands to work it out.

If Kashmir goes to Pakistan, where will be Sheikh Abdullah?

In Switzerland, as our ambassador! That is a country where we put all our useless ones.

Is there any similarity between you and your enemies?

We have the same ambitions of success.

What happens when a Marwari dies?

His wife sheds tears of silver and gold.

Can you predict the future of "filmindia" with so many new film magazines?

Filmindia will be at the top as long as I live and write. That is truth and not a brag.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

Is Joachim Alva given a post?

Not yet but he'll get it. No one can escape Joachim—not even a lamp-post.

What does Raj Kapoor's bed speak?

It is not a bed. It is a salt-pan of his wife's tears.

Is there bonus system in Ranjit?

Yes, all salaries are paid as bonus these days.

Who have not visited "Girnar" yet?

You have not Visalakshy. Come and stay as my guest for a week.

Have you any opinion on Bengali girls?

One I knew was good in heart, looks and cooking.

Who selects the letters in "Woes And Echoes"?

My wife does! Don't you like her choice?

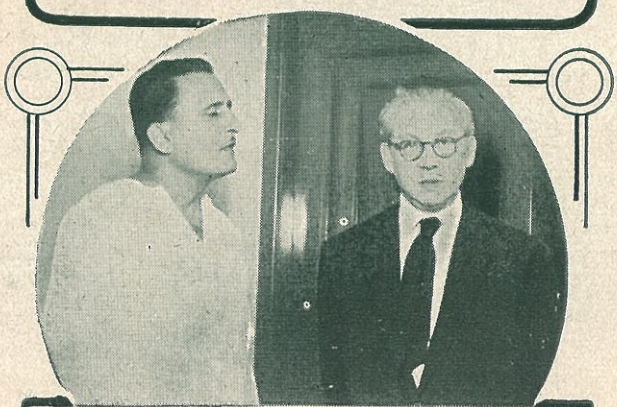
Say something nice about the Sindhis, Babs?

They are people in distress, my dear! Give them your prayers if you cannot afford the purse.

G. R. CHANDRAN (Hyderabad-Dn.)

Can we say that the unmarried actresses of our screen are spinsters and not virgins?

"That is you and Babs, Alex, in 1939" says Sushila Rani Patel. "Babu looked a woman killer, didn't he? I still remember how June Duprez looked at him," said Alex.



"You don't know what all faces I can make" says Nayampally. "I have frightened millions out of thea res". "You are Frankenstein, are you?" asks Sir Alexander Korda.

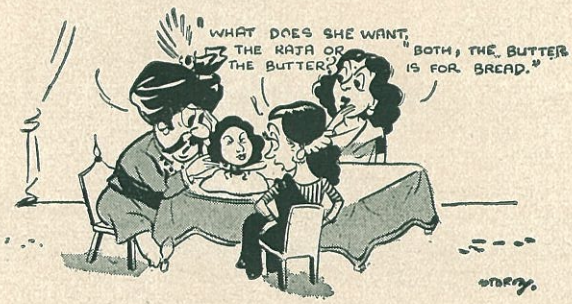
"Have you heard of Shakespeare, Sir Alexander?" says Mubarak. "We have buried old Bill at the Royal Opera House". "Does Shakespeare turn in his grave?" asked Korda. There was no answer.

Spinsters have to be given the benefit of doubt. They are only a little dehydrated.

MOHINDER SINGH (Nabha)

Oh, how sweet is Begum Para. She is the butterfly of the Indian filmdom?

That is right! She is a fly who constantly searches for butter.



If a Negro is elected as the President of U.S.A.?

The Sun will rise in the west.

Have you an experience of sleeping on foot-paths?

No! I have spent a night on a railway platform and quite a few nights under staircases. Poverty is very versatile in providing beds.

How do they feel when Nargis and Krishna Kapoor meet each other?

The wife has to gulp it and smile.

SUBASH J. RELE (Bombay)

Why are the Socialists seen loafing these days?

Because the Government has not yet built any home for political beggars.

What does S. K. Patil see in his dreams?

Sardar Patel took away with him all Patil's dreams, leaving behind only the nightmare of Nehru.

Is Maulana clean?

Doesn't Friday come once a week?

Are you impressed by Dr. Katju's work so far?

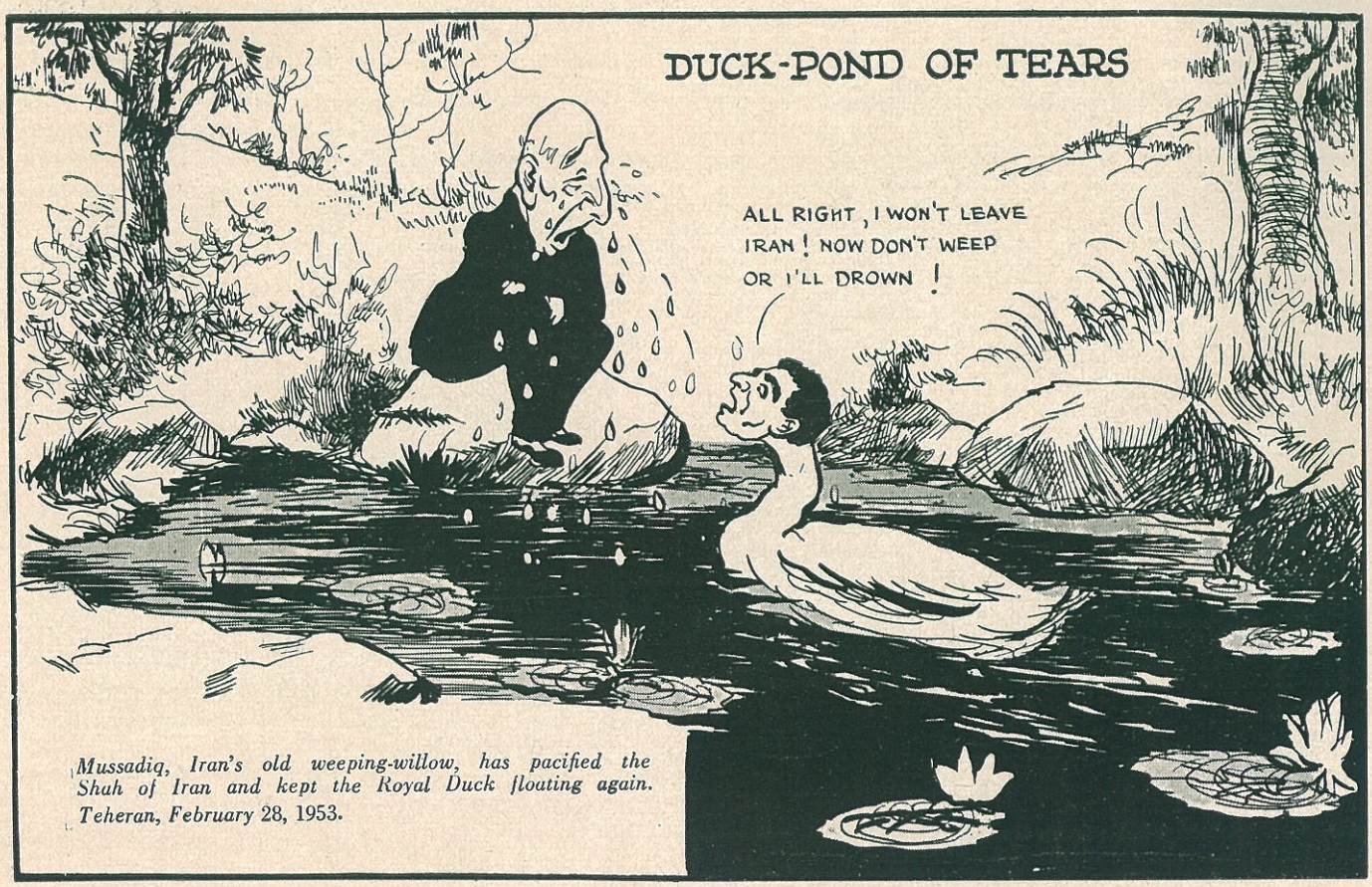
Very much! He has done nothing at all so far. With the terrific power in his hand he could have made a mess of the country. But he used his portfolio for a pillow and allowed the provincial Caesars to do all the shooting.

SIR, HUNGER MARCHERS THREATENING BOMBAY!
SO WHAT? ASK MORARJI TO FIRE. HE HAS ALREADY FIRED AT PEOPLE 502 TIMES. ONCE MORE WON'T KILL MANY. LET ME SLEEP.
HOME

Is Nargis a Muslim?

Yes, a very devout one! She seems to be bent on converting Raj Kapoor.

Why has Badshah Begum a vacant look?



Mussadiq, Iran's old weeping-willow, has pacified the Shah of Iran and kept the Royal Duck floating again. Teheran, February 28, 1953.

She is searching for producers.

What is Prithviraj Kapoor doing in the Council of States?

Repeating other people's speeches! That man is an actor.

What will happen if Maulana Azad shaves?

He will lose his nationality.

MRS. VIMALADEVI TRIPATHI (Bombay)

Does your chauffeur know all your secrets?

I take all my secrets touring with me, so that everyone can see them.

I have a sure cure for piles.

I will give your address to stop unnecessary bloodshed: Rasik Villa, Vile Parle (East), Bombay 24.

I have married a much married man. What is there in store for me?

You will need your own medicine some day. A much-married man upsets digestion.

Do you think Shyama Prasad Mookerjee is quite capable of leading the nation?

Shyama Prasad is brilliant in opposition but as a leader he lacks action. If it is his destiny to lead the nation, he will need a lieutenant to do the work.

Are you really happy?

There is nothing like continuous happiness in human life, Vimal, but there are lightnings that light up the dark moments.

Don't you want a United Maharashtra province?

No! I like Morarji more than Hiray.

How long do you wish to live?

Take me just now if you can to a world where there is no sigh in every breath. Even for death we have to wait, my dear.

V. B. SHUKLA (Kanpur)

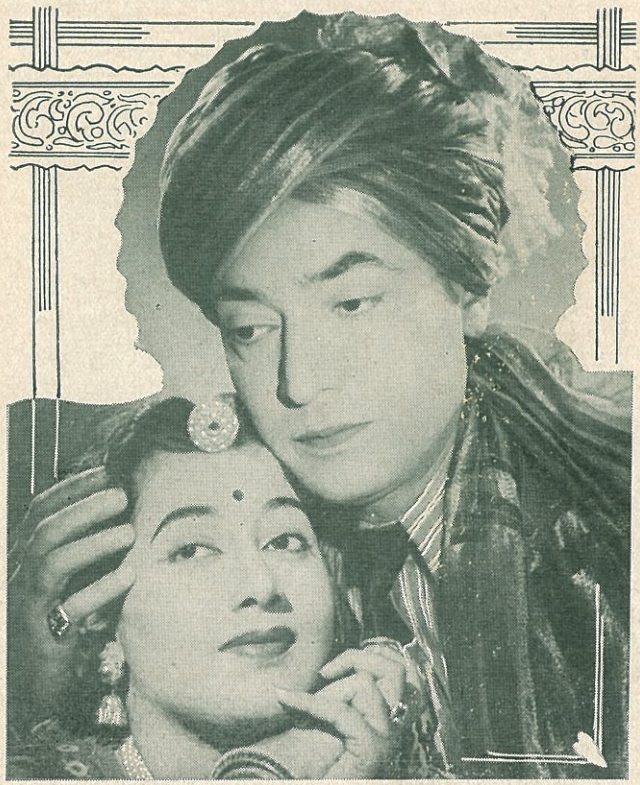
What is the most appreciable characteristic of Anglo-Indian girls?

Their lamp of love has just enough oil for a short flash. It neither scorches the heart nor burns down the home.

SALIL KUMAR BASU (Dibrugarh)

Even man eats grass. When?

When Nehru rules!



When a beautiful belle from Bengal snuggles, life becomes a romantic rainbow and the world becomes a dreamland. There is nothing yet more sensitive in love than a girl from Bengal. And that is why Kishore Sahu is getting the dreamy, hypnotic look in the emotional warmth of Sumitra in "Mayurpankh", a social theme in Gevacolor produced and directed by Kishore Sahu for Sahu Films Ltd.

For what we, the refugees, live when we have nothing—no home, no food, no job and no hope?

Human beings live because they cannot die when they want to. If it is destined that by living they must pay off, they must live and do so. The divine plan needs faith to understand and once blind faith finds itself in tune with the Invisible, pain and pleasure become mere milestones of a long travel. Our refugees must only look up to God, because our leaders have let them down. Faith can still work miracles.

MRS. OMA (Srinagar)

My husband is in love with a thirty-four-year-old spinster in my neighbourhood. Now please tell me what shall I do? I don't want to create stormy scenes at home?

Ignore the flirtation, be attentive to your husband without intruding on his moods, don't spy on his movements, smile at the spinster graciously and remember that it is only dirty water that goes down a drain. A husband never leaves a home unless his wife drives him to do so.

JAGDISH JAIN (Hapur)

Where is Nayantara these days?

She is in London waiting for Producer Ahmed Abbas to call her.

Why are labourers in the habit of beating their wives?

To keep their wives in good health! Now that you are married you can try this medicine.

Should Pandit Nehru retire now?

Yes, from power and policies, but not from politics! We need him as an elder politician to advise us from time to time. Nehru should now take Gandhiji's place.

"Annapoorna" cars are now to be attached to the running trains?

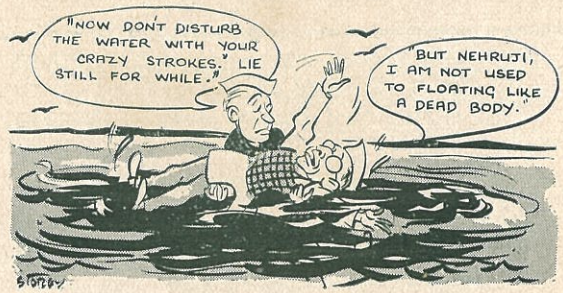
Train travel is going to be a smelly business. I don't understand why Mrs. Munshi doesn't sleep in another bedroom? She won't be then so anxious to give us a taste of her misfortune.

Why are we so crazy about a woman in burqua?

I am not, nor should you be. The woman in the burqua is our sacred secular trust even though many Muslims misuse the burqua for kidnapping and transporting Hindu women across the border. If you remember that there is a Muslim sister inside every burqua, you won't be so crazy and curious. Whatever the provocation, Hindus must not descend to the low bestial level of some Muslim fanatics.

Can Morarji Desai swim well?

At the moment he is just floating on our national life-buoy.


"NOW DON'T DISTURB THE WATER WITH YOUR CRAZY STROKES." LIE STILL FOR WHILE."
"BUT NEHRUJI, I AM NOT USED TO FLOATING LIKE A DEAD BODY."

MISS PURNA (Mehboobnagar)

Will you dare kiss me in your wife's presence?

You bet, if I like your face! My wife may follow my example.

RAJENDRA PRASAD (Delhi)

I never see any actresses asking questions in your mail?

I blow away their cob-webs privately.

K. B. LALL (Gwalior)

Did Chandulal Shah go romantic in Hollywood?

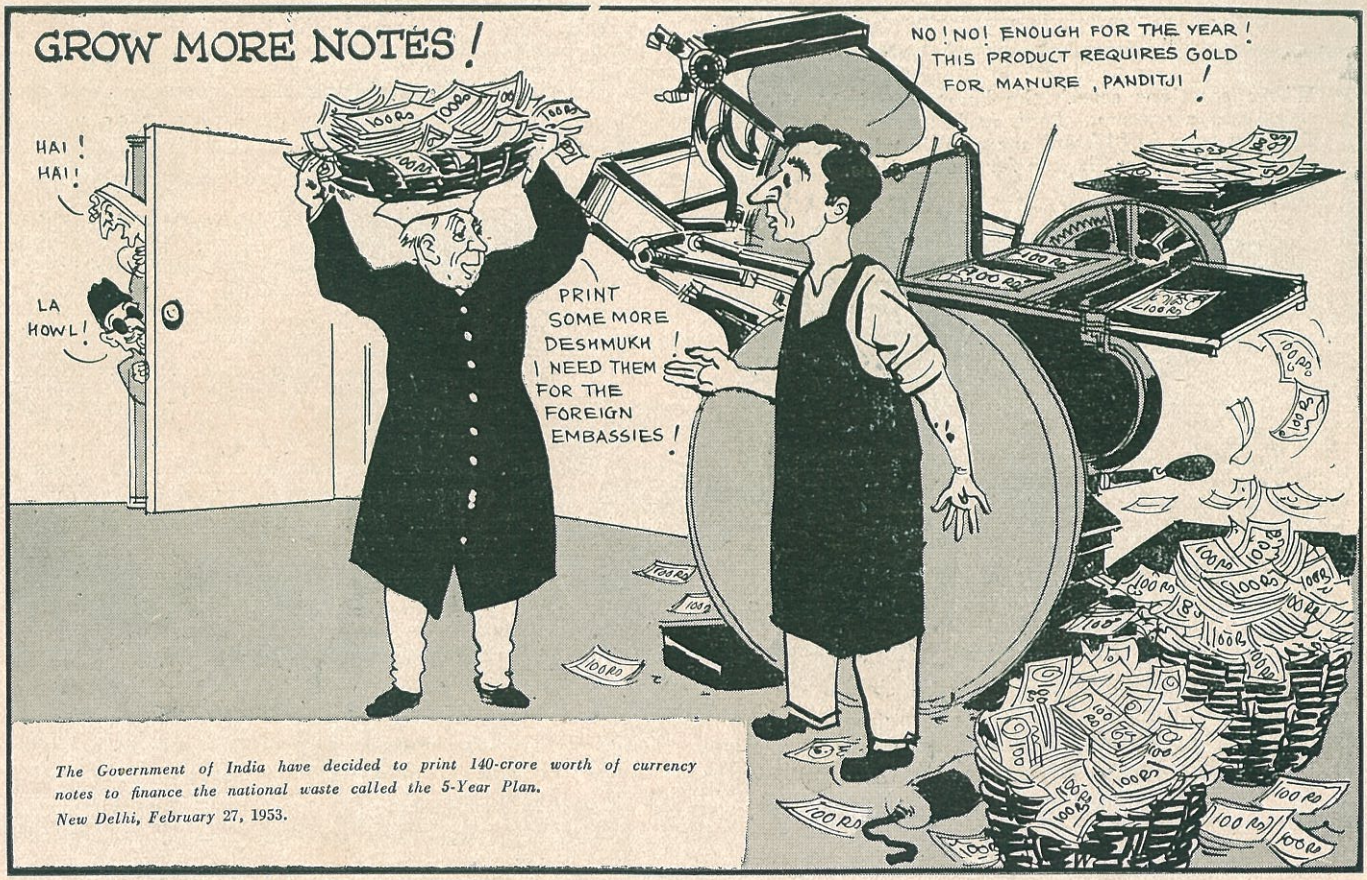
He picked up a few stale kisses.

JAYANTILAL KIRCHAND DOSHI (Bombay)

Where will you and your "Girnar" be in a Communist regime?

Communist or Congress, whoever rules the roost, "Girnar" is intended as a gift to the nation after the death of its owners.

Not four months have passed since decontrol in Madras and news comes of widespread famine in that part. What does it show?


GROW MORE NOTES!
HAI! HAI!
LA HOWL!
PRINT SOME MORE DESHMUKH! I NEED THEM FOR THE FOREIGN EMBASSIES!
NO! NO! ENOUGH FOR THE YEAR! THIS PRODUCT REQUIRES GOLD FOR MANURE, PANDITJI!
100 Rs

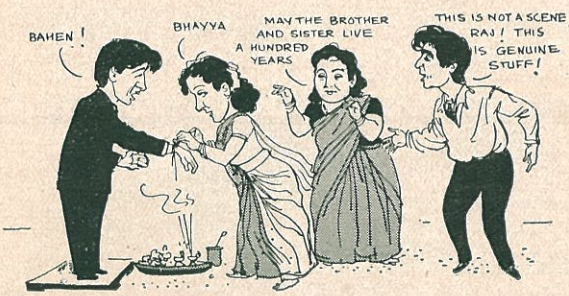
The Government of India have decided to print 140-crore worth of currency notes to finance the national waste called the 5-Year Plan.
New Delhi, February 27, 1953.

There has been a famine in Madras since the first Aryan, King Ramchandra, invaded it. Famine is a part of the landscape in the South and has nothing to do with the control or the decontrol of food.

V. SAMPATH (New Delhi)

Can a man and a woman, like Raj and Nargis, be best friends without being in love?

That is what Nargis tells us. During the next Divali, she intends to tie a "rakhi" on Raj's arm at a big public function and end all gossip and guess work.



CASSIANO FERNANDES (Bombay)

Mr. Hiray, Revenue Minister of our bankrupt state, says: "There will be no reversal of the Prohibition policy. At the same time we shall not fail in our obligation to find enough funds for undertaking irrigation works in the famine districts." Please comment.

Now you cannot blame only Morarji for the famine in Maharashtra. There are more mules in the same stable.

RAMESH VERMA (Bombay)

Bina Rai has a rich father?

A very rich father! He is a store-keeper of the Western Railway.

NARENDRA A. INAMDAR (Bombay)

Say something about Durgabai Deshmukh?

She is extremely popular with men over fifty.

Who is J. C. Jain?

That is the General Manager of the Times of India. The way this man has pushed himself into news last three years, it seems that the Times never had a general manager during 112 years previously.

MANU G. BHAGAT (Bombay)

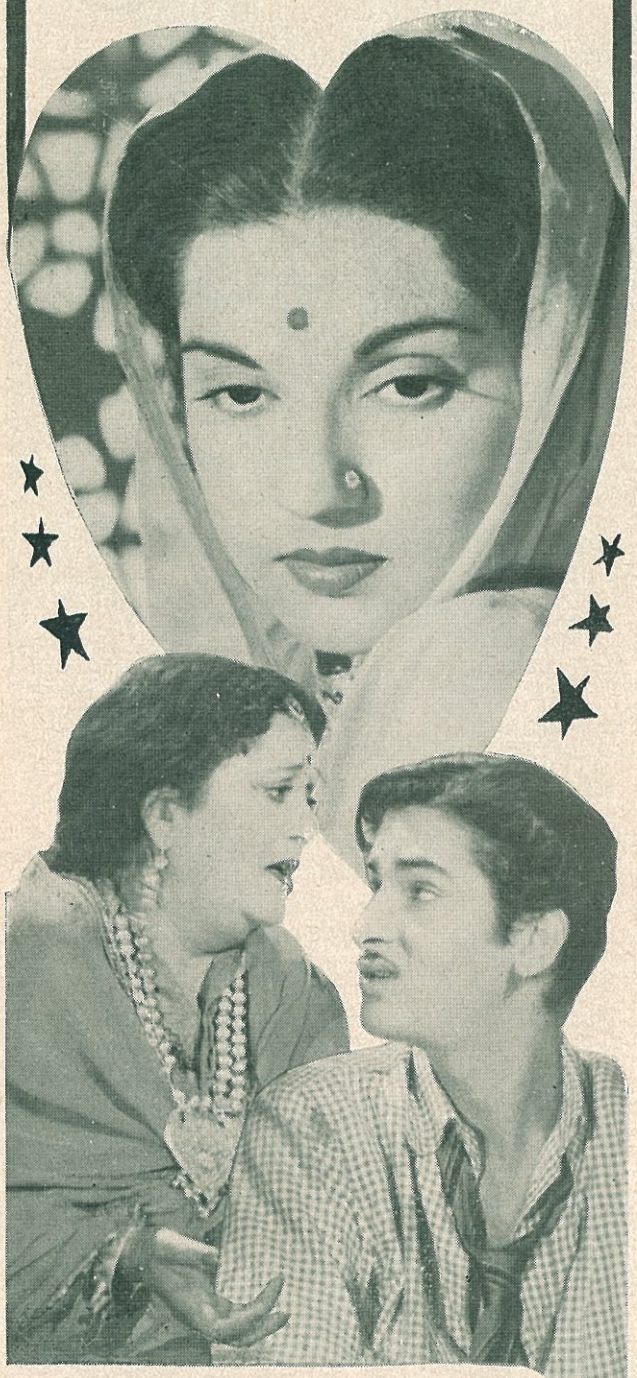
Is China our friend?

Not in her red glory!

I have heard ladies calling you a bragging husband. Any defence?

At least there is one husband in India who brags about his wife! You should hear what other husbands talk about their wives in clubs and I am sure the wives are not as bad as the descriptions given. A husband usually runs down his wife to justify his own sinful affair with a mistress. I have no mistress.

Where emotions scorch the heart, age holds no terrors to a woman. Look at Munawar Sultana, fresh as ever, in "Ehsan" a romantic tale directed by Rajinder Sharma for Mohla films.



In her long screen career, Gulab must have met a lot of youngsters, but Shammi Kapoor, Prithviraj's second mistake, is in a class by himself. And he proves it in "Ehsan", a social theme produced by Mohla Films and directed by Rajinder Sharma.

Who is this Manorama Kathju?

A collection of bones held together by a sari. She also has her writing Simon.

Why does Chandulal Shah wear a sharkskin?

He wants its glare to tone down his complexion.

Is Miss Gohar walking in the footsteps of Mirabai?

Mirabai never went to the Ranjit Studios every day.

Raj Kapoor wants to buy "Girnar" in an auction. What audacity!

No audacity! Everyone has a right to be ambitious. But I don't know why Raj insists on an auction. I am prepared to sell "Girnar" to him right now without an auction. The house is as beautiful as youth and a young man can enjoy it longer and better than I can do. I wish Raj a bigger Girnar and if he doesn't want a bigger one, he can always buy mine without wishing to see me bankrupt. A house always survives its builder and it belongs to the heirs of humanity. Some human being is always going to live in "Girnar". Why bother about his name? It may be Patel, Kapoor or Gaffoor! What is important is building a house as a man's contribution to civilized living.

R. SHANKARAN (Madras)

On what is the Adult certificate based?

On the childish whims of the censors.

Has Morarji never gambled?

He gambled with Bulsar and lost.

Why are dogs not allowed inside the Assembly?

It is never good to overcrowd a place.

Why is Shantaram invariably casting Jayashree in his films?

To make the income-tax pay the star's salary!

THAKUR DAS (Bombay)

Is an Anglo-Indian girl too expensive?

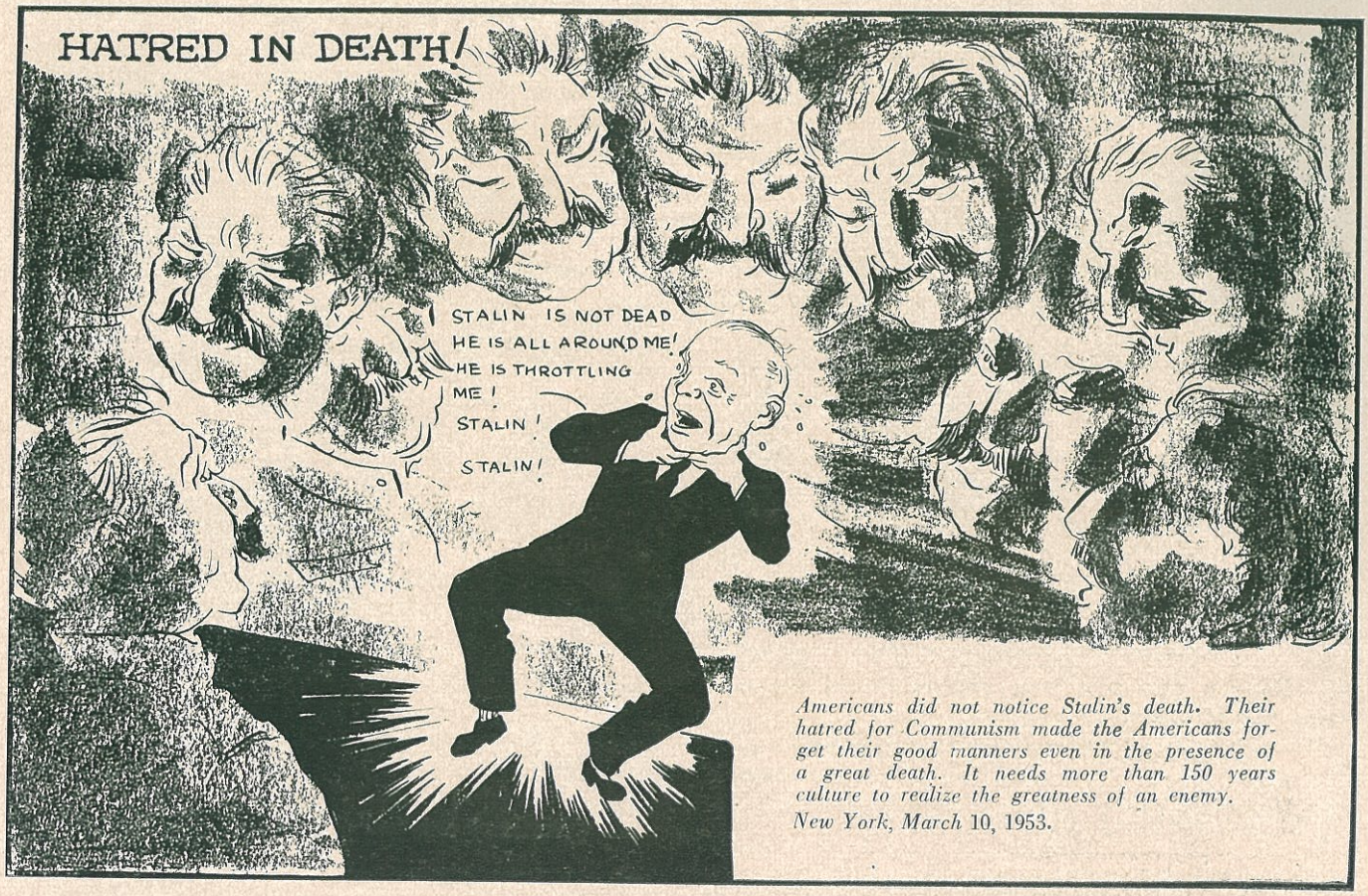
That is a project for deficit financing. You can never know where you will land yourself.

Does the company of a Punjabi girl increase one's prestige?

It increases only blood pressure!

How did Morarji Desai balance the State budget?

The man who doesn't pay his debts can always have a bank balance.



Americans did not notice Stalin's death. Their hatred for Communism made the Americans forget their good manners even in the presence of a great death. It needs more than 150 years culture to realize the greatness of an enemy.
New York, March 10, 1953.

Why do Anglo-Indian girls working in the Fort area parade at Flora Fountain between 1 & 2 P.M.?

Anglo-Indian girls are clock-and-calendar workers. They work in offices with their hearts and eyes searching the streets.

MISS LACHMI ADVANI (Bombay)

If I call you the Father of the Sindhis, would you feel duly honoured?

Sindhis are helpless orphans of power politics. They need the care and nursing of a powerful man like Pandit Nehru. He can alleviate their distress. I can only pray.

What do you advise me to do if somebody offers me a free lift?

Walk fast and escape from the wolf.

NIZAM FARUKI (Ahmedabad)

Are you in favour of Pakistan joining the M.E.D.O.?

Pakistan has no choice. Pakistan is still under the British Crown.

JAGDISH KUMAR (New Delhi)

Why do we cover a dead man's face?

Man has many faces but death has only one and that is not very pleasant to see.

If a plebiscite is held in Kashmir . . . . . ?

Sheikh Abdullah will become one of our foreign ambassadors.

Stalin has been told that it might be possible for him to live to 150 or even more.

A man with doubles can live 500 years to keep a myth alive. But with Eisenhower getting tough, even the myth will have to be killed soon.

BAL KRISHAN (Simla)

Say something about Meena Kumari?

Her father, Ali Bux, has a cure for syphilis and gonorrhoea.

Who are Koirala Brothers?

They own Nepal and till they divide the country, people there won't have peace.

Is Morarji Desai a widower?

No! He has a wife who has suffered him longer than we have. And he still eats what she cooks. The brave old lady!

Can Sir Shri Ram laugh?

Yes, but he cannot give a genuine one. He has a set of false teeth.

Is Nargis a virgin?

Every unmarried film actress must be legally accepted as such.

When Gandhiji was shot dead, Jinnah died in Pakistan. When Sardar Patel died, Liaquat Ali Khan was shot dead. Now when Gopalaswamy Ayyangar has passed away, whose turn is it on the other side of the border?

They are tolling for Zafrullah these days! Poor old Zafrullah! And he has served Pakistan so well and so faithfully!

"All at the amazingly low price of Rs. 1135|-" reads an advertisement of a camera. Any comment?

Because similar cameras by other manufacturers cost twice as much. Prices relate to the values you wish to buy.

Is Veena happily married?

I don't see her smiling these days.

Do you wish that your readers should not read other film journals?

I read all film journals—whatever there is to read in them. My readers can follow my example if they wish to.

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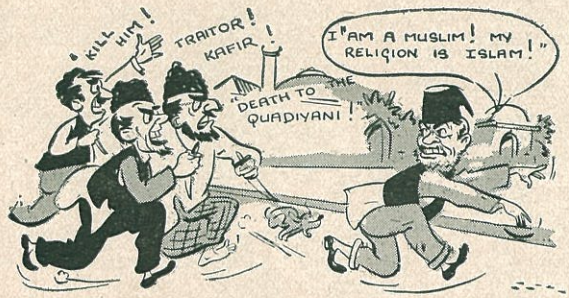
K. A. K. AYYANGAR (Madras)

What is the cheapest thing in Pakistan?

Religion! Everyone wears it on his sleeve.



Do you have goats?

Yes, in my office.

Will Harindranath Chattopadhyaya be successful as a politician?

Success has some definition and discipline. Harin is a gypsy, borrowing rules from nature.

K. A. KRISHNAN (Madras)

Why is it that your daughter and son-in-law have not gone to Pakistan yet?

My daughter does not like Pakistan and my son-in-law has to follow her likes and dislikes.

MISS K. ARAVINDA (Madras)

What is Durgabai's dowry?

Easy fame!

Here people eat millet. What do you eat?

Millet is cattle food. We are given something which looks like wheat.

As many as ten thousand people followed N. G. Ayyangar's body in a three-mile long procession?

A state funeral is always a good street show. Ayyangar was at least lucky to get some following after death.

K. M. ABDUL RAHIM (Kuala Lumpur)

Is a woman who has numerous women friends a good marriage risk?

A female friend often throws a male shadow. Check up on that and take the risk.

R. GOMATHI (Kollencode)

Why is Pandit Nehru visiting Travancore very often?

Well, you ought to know the person he meets so often.

A. V. S. REVATI (Banganapalli)

Fix up a date when I can come and have a cup of tea with you. Remember nothing more.

Won't you have some biscuits?

N. R. SWAMI (Nira)

Nehru is a man of words but no action! What is his sister Mrs. Pandit?

She does not believe in words if she sees an old Persian carpet or some antiques.

EXCUSE ME, MA'AM, ARE THE SPRINGS HURTING YOUR BOTTOM?
TOUCHING, MY WIFE'S BUTTOCKS?
DON'T WORRY, SETHJI, I SHALL REMOVE THE TICKET
PICKING MY POCKET?
TAKING MY CLOTHES?
IT IS TOO MUCH BOTHER HERE, I SHALL TAKE IT TO THE WAITING ROOM

The Central Railway inaugurated a Courtesy Week and passengers are promised help, smile, courtesy and good manners. Bombay, March 3, 1953.

MISPLACED COURTESY!

If Maulana Azad goes to Pakistan what will Nehru do?

He will have to buy a goat and put a cap on it.

"IF YOU DON'T BEHAVE I'LL SEND YOU TO PAKISTAN!"
"THAT IS A SECULAR THOUGHT"
"THE MAULANA IS SAFE, BUT THEY WILL MAKE DINNER OUT OF ME!"

Do you think that Radhakrishnan is trying to become popular?

He is trying to be useful. He knows that he is in a wrong job.

Who is a fastidious woman?

One who misses a club evening to keep the husband fresh.

What is Nehru's opinion of Muslims in India?

Nehru seems to be a bad friend of the Muslims the way he uses them for perpetuating Congress power. Hindus and Muslims have lived together for centuries and in spite of what Jinnah and the British did, there is enough place for both in India to live in peace and harmony. But Nehru provokes unnecessary communalism when he condemns the Hindus as communalists and creates bad blood between the Hindus and the Muslims. He thus keeps the Muslims scared constantly and scared people suspect even their own shadows. If Nehru stops this communal song both the Hindus and the Muslims will be a lot happier than they are now.

MISS P. M. JAYASIRI (Wellawa, Ceylon)

A sweetheart's tears?

Often precipitate a wrong marriage!

MRS. PRAKASH (New Delhi)

What do you think of a woman, who in spite of being grey-haired and fat, thinks herself to be young and beautiful?

Didn't Mehtab imagine herself to be the 23-year old Queen of Jhansi? A woman's mind is a miracle!

Are Parsis generous?

Yes, the Parsis are kind, generous and charitable as a community. Don't be misled by a few noisy ones.

Is Nargis polite?

Yes! Sinners cannot afford to be otherwise.

MRS. RADHA B. HARISINGHANEY (Thana)

Don't you agree that Dr. Jayasoorya M. P. seems to be an interesting fellow with ideas?

Jayasoorya is my friend and you cannot imagine how interesting he can become once he warms up. All Communists are interesting.

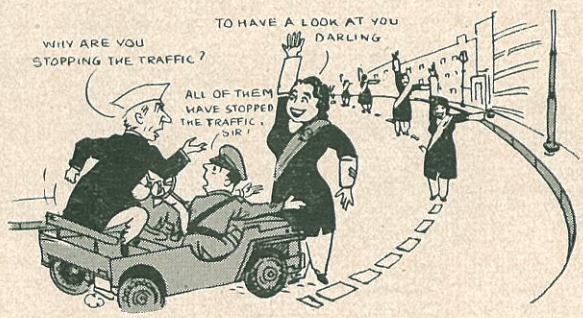
Don't you feel the absence of a little brat in your family?

I like four-footed brats. When they bark they serve. The two-footed ones are too expensive and ungrateful.

D. S. MANERKAR (Bombay)

Delhi is going to have women constables. What will be their duties?

Stopping Nehru to have a good look at him.



I am about to enter into holy wedlock. Any advice?

Remember that word "holy" all your life. That is all!

G. C. AGARWAL (Ajmer)

Can Nargis hypnotize?

With her papaya face only insects can be attracted.

How do you see your faults?

I read other film magazines.

What is R. R. Diwakar doing these days?

Collecting profits of Congress politics.

What do Pakistanis think of Sheikh Abdullah?

A trustee of Pakistan!

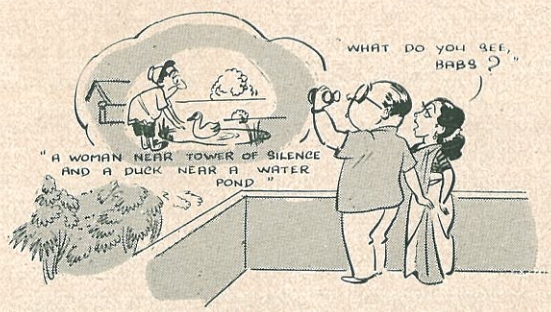
What is Prohibition?

That is the inhibition of a man who missed the good things of life.

J. S. SHARMA (Jodhpur)

What do you think of the girl next door?

Next door to me is an old Parsi woman. She ceased to be a girl 40 years ago.



Do you know that Shri Jai Narayan Vyas, our Chief Minister, once wanted to become an actor on the screen and is an accomplished dancer also?

Now I know why he is popular and successful. He can change his expression with every step and yet be in rhythm with public opinion.

Can Nehru's smile win a lady?

It has won a nation. What's a lady?

Next to Raj, who is the best friend of Nargis?

Raj is the second best. The best is Dilip Kumar. But that is a well-kept secret.

B. S. SASTRY (Palagummi)

You say neutrality is the virtue of the weak and helpless in the present international politics. Where is the necessity to fall on one side when we are nicely putting it off while trying to stand by ourselves?

Let us have the lofty neutrality of the eagle and not the shivering one of the dove! Why can't we use our present neutrality to arm ourselves and be strong and ready for emergency? What is the use of our crying "Peace! Peace!" if the Chinese swoop down on us from the heights of the Himalayas?

MISS KUSUM LATA RANI (Meerut)

What do you share with your neighbour?

The infernal noise of his ducks!

Is it necessary to eat meat?

Meat is a necessary part of human food. It is good to eat it.

What will the Five-Year Plan produce?

A mouse, unless a miracle happens in the next 2½ years.

DESHMUKH, WHAT IS THAT COMING DOWN?
"MOUSE? THAT IS FOOD FOR CHINESE!"
5 YEAR PLAN 2069 CRORES
"DO YOU SEE ANY CHINAMAN BEHIND?"
A MOUSE, PANDITJI, A MOUSE!

A. JABBAR KHAN (Papanasam)

Name one quality that is necessary to become an actor?

Space in the head for gas!

What is Bombay lacking that Madras has got?

South Indian producers don't have to buy Maganlals.

C. V. NARAYANA RAO (Poona)

What are your liquid assets?

Three units per month!

Difference between astrology and palmistry?

In astrology you look up and bluff, in palmistry you look down and bluff.

What has education taught you?

That ignorance is endless!

M. ANNAMALAI (Papanasam)

What do you think of the Awami Muslim League?

Wolves in minority!

That is what a man gets when he chases another man's girl. But the black eye often wins the sympathy of the girl. Somehow girls begin to love a man who is licked by a stronger man. It arouses their mother instinct. That is how Ashok Kumar scores in "Samsheer", an exciting romance produced by Bombay Talkies and distributed by Swati Cinemas.

What is Governor Bajpai's hobby?

Carpets! He is not a hawker, he is a buyer.

MISS VASANT V. MERCHANT (Bombay)

Aren't you anxious to see the Coronation of the Queen of England?

In films we crown ten kings and queens a day. There is no glamour left in coronations these days.

Name the next President of India?

Dr. S. Radhakrishnan! He has been talking philosophy which neither hurts nor improves anyone.

A. V. DESHPANDE (Talegaon)

Why not Miss Henderson be replaced by an Indian girl?

Miss Henderson is Indian. She was born in Igatpuri, educated in Coonoor and brought up in Bangalore. Being Anglo-Indian she fancied she was English and that is where her tragedy began.

You say you work for your country. Then why don't you contest an election and become a minister?

I am not a career politician, I am a journalist. Besides, I am an honest Congressman! If I contest an election and get elected, I shall be subject to party discipline—which means fiddling while Rome is burning. I am too honest and impulsive to suffer a party gag. I want to be one of the millions so that in the interest of our country I can skin the mightiest Congressman alive.

SOBHAG MAL GOYAL (Ajmer)

Why don't you allow Sheela Patel to take up a film career? Hasn't she a screen face?

She has, and no less a person than William Dieterle offered her a leading role in a Hollywood picture but Sheela Patel is Baburao Patel's daughter and as such you can only expect the unexpected from her. She refused.

How do you like Vyjayantimala?

She has no sex-appeal. She is only an over-sized dancing doll.

CHANDER B. H. (Madras)

Who is the smartest guy in the Nehru cabinet?

Deshmukh knows his job, Kidwai knows everyone else's job and Maulana doesn't know what a job is.

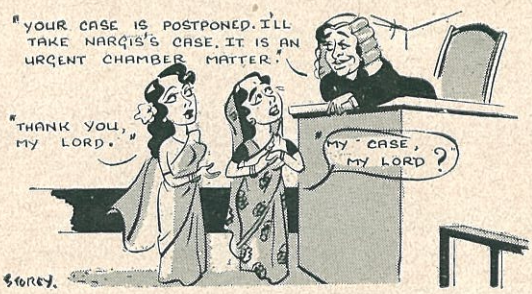
What do Bombay dames think about your tummy?

They never come in contact with it.

R. RUPAINDER RAO (Hyderabad-Dn.)

How does Raj do justice to Nargis and Krishna?

When he takes up Nargis for trial, he adjourns Krishna's case. Raj is a rare Daniel.



MRS. S. RANI (New Delhi)

You look very handsome for your age. What do you eat?

Books! They give you peaceful looks.

K SATYAMURTHY (Guntur)

What is a suncooker?

That is Dr. Bhatnagar's wonderful provision for baking bread without growing wheat.

S. A. HASNATH (Madras)

"While our film poets use swan ink, I write the lyrics with my tears", says Kidar Sharma. Any comment?

Kidar is a good poet. He has a heart that sees and feels.

My salary is Rs. 150|- per month. Would you advise me to purchase a copy of "filmindia" every month?

No ! Food is more important than "filmindia". You can read the magazine in some library.

PANCHANAN PANDA (Hirakud)

I dislike the acting of Rehana while my wife prefers her acting. Any remedy?

Divorce! Your wife has poor taste.

MISS SHAKUNTALA T. MOTWANE (Bombay)

What is the difference between Raj Kapoor and Shammi Kapoor?

Not much! They are from the same stud and will run the same races.

Self praise is really no praise. Do you agree?

Absolutely! That is precisely why I indulge in it. It irritates people to find faults in me and I get a chance to improve.

MRS. RAJANI DEVI (Bombay)

What is missing in Durgabai Deshmukh's politics?

Practical male sense!

Are women journalists pleasant company?

No! Their dreams are more ambitious than their talents.

H. L. SETHI (Poona)

Is Prithviraj a great artiste?

He is good in certain roles. To be great one needs sincerity.

Can you sit on a fire?

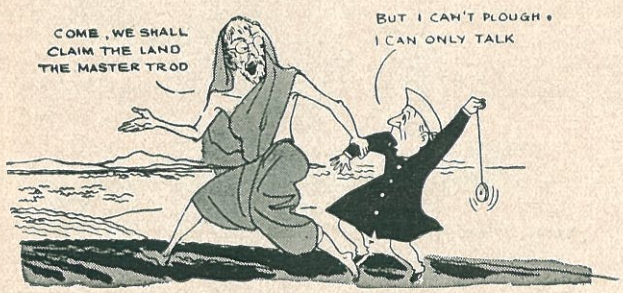
Why should I? I haven't a frozen seat.

Why do your writings go straight to the heart?

They come from the heart.

Who is the Mahatma's heir: Nehru or Vinoba?

Nehru is the son, Vinoba is the widow.



Why is there no zoo in New Delhi?

There is! It is called the Constitution House. The variety found there beats the African jungle.

If Sheikh Abdullah is captured by Pak agents?

We can never be so lucky!

Why is S. P. Mookerjee becoming more popular day by day?

He is speaking things which people feel deeply but cannot express.

What made Nehru to denounce the Opposition in Parliament as wholly irresponsible?

Pandit Nehru is a very shrewd and cunning politician. And a politician must condemn others to keep power in his own hands. Pandit Nehru has used Gandhiji's murder very cleverly to mow down opposition and stabilize his own Party. Even five years after Gandhiji's death, Nehru still exploits the great murder to label any opposition as communal and condemn it completely. Even though he knows that the Jan Sangh has Muslim membership, Nehru condemns this opposition as communal because he is scared of a competent man like Shyama Prasad Mookerjee becoming popular and ultimately wresting power from the Congress. This is an old game of power and Nehru is only following the rules.

What happens when Nehru loses his temper?

He finds it in the public dust-bin next day.

I hear that Madhubala intends to go to Pakistan?

Not till she builds a house in Karachi!

What do you say about the "Miracle of the Lady of Fatima"?

It is an oasis of faith in the desert of reason.

A journalist friend of mine says that truth is to a newspaper what chastity is to a woman?

A married woman's chastity which incorporates the vices of the husband!

What is M. R. A.?

Missionaries of Radical Aristocracy!

Why is Rajkumari Amrit Kaur still a "kumari"?

Men take risks in which there is a fair chance of success, even though marriage is a blind gamble.

I saw Lal Bahadur Sastri travelling in a crowded III class compartment of a local train in Bombay?

That man dramatizes his imagination.

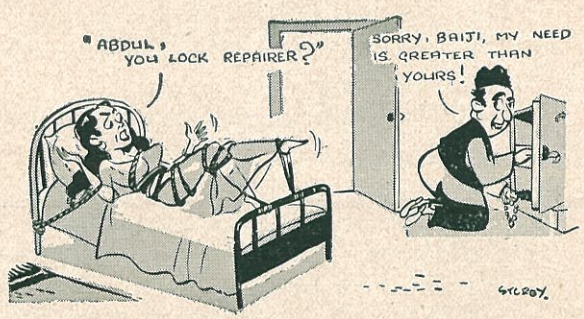
Isn't Nehru very very handsome?

Not very very but quite!

G. A. MODAK (Bangalore)

Why do Muslims prefer the job of tinkering and lock repairing?

In times of distress that profession can yield a fortune.



When can a woman become transparent and how?

When a woman sins and she is caught, one doesn't have to see through her. She confesses both the crime and its method.

MRS. SNEHAPRABHA VASUDEV (Bombay)

How can Pakistanis enjoy filmindia?

The Bikaner camels take it to them every month.

Pretty faces can give pretty poses but not all pretty faces have pretty hearts. Let us wait and see what a pretty heart Shyama presents us in "Lahren", a romantic story directed by H. S. Rawail and produced by C. Ramchandra for New Sai Productions.

MRS. NALINI KATVI (Bombay)

How do college girls escape pregnancy ?

They avoid accidents that cause pregnancy.

Who has got more intelligence: K. A. Abbas or Baburao Patel ?

K. A. Abbas! He does ten things simultaneously.

S. V. RAMANAYYA (Visakhapatnam)

What is America without the Negroes ?

A country without colour!

What do the Anglo-Indians appreciate in India?

Nothing and they never did so even before. They always looked beyond the seas for their inspiration with the result that they have become orphans today.

How great is the prestige of the Congress ?

Congress still has the largest following in the country. If it would only mend its ways, no other political party would ever come near it.

C. MOHAMEDALI (Madras)

If a woman is to be the Finance Minister ?

With Durgabai having become Deshmukhbai, anything can happen.

GYANPRAKASH THAKUR (Poona)

I have always seen your front pose. But how is your profile ?

An honest man has no profile. He always meets the world face to face.

What is the beauty of American politics ?

The two political parties in America use different methods but arrive at the same solution.

LAL CHAND GUPTA (Ambala)

Nadira is terrifying on the screen. How is she off the screen ?

She is quite dangerous. But she can be put right with a little beating. That girl respects a good slap more than a sensible argument.

What is Gohar to Chandulal Shah ?

Kumari Gohar can be nothing else but a sister to Shri Chandulal Shah.

C. R. NATARAJAN (Poona)

"Statistics are like a Bikini bathing suit. What they reveal is alluring; what they conceal is vital," said Dr. Jayasoorya in Parliament. Any comment ?

Dr. Jayasoorya should know this better than others, Communists being the greatest statistical liars in the world.

In choosing your secretaries do you insist on beauty to be one of the important qualifications ?

It is the first qualification I require. At 49, I don't want anything ugly around me.

M. YAKUB KHAN (Haflong)

What did your Chief Minister mean when he claimed that Bombay was the most awakened city in India, Mr. Patel ?

He paid a compliment to the illicit liquor distillers who work all night to keep a city well supplied during Prohibition.

NEELAM RANI MATTEY (Mathura)

What is this 5-Year Plan?

That is a state secret to be revealed only after spending 2069 crores of rupees. Don't be impatient! Three years more and you will know everything.

MISS ROHINI PITALE (Bombay)

Have you got any European readers for "filmindia"?

Filmindia is read in 49 foreign countries. That means it is read by many shades of mind and skin.

M. V. SRINIVASAN (Madras)

To fall into a woman's arms or to fall into her hands—which do men prefer?

There is no difference where a woman is concerned. The operation is done with the nails and there are no arms or hands without nails.

K. M. RAO (Calcutta)

It seems Mahatma Gandhi died many centuries ago?

Some Congressmen are not even sure whether a man of that name ever walked the earth.

Were you ever kissed by a Muslim?

A man who knows Producer Kardar cannot escape being kissed.

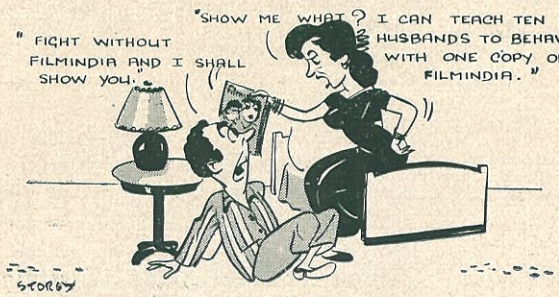
I. M. RAI (Dharampur)

What would you rather like your wife to be, an angel or a woman?

She is born a woman! I would like her to be an angel, wherever she stops. The journey must at least be in the right direction.

I have come to know that your extremely nice magazine is cherished and read mostly by women. Why?

These are days of armament! Women need ammunition to floor the brute.


"SHOW ME WHAT? I CAN TEACH TEN HUSBANDS TO BEHAVE WITH ONE COPY OF FILMINDIA."
" FIGHT WITHOUT FILMINDIA AND I SHALL SHOW YOU."
STORKY

P. R. NAYAR (Poona)

What is this American way of living?

To make the middle class run and sweat for small comforts to pay big profits to the manufacturers. In short, tempt and lionize the middle class man to do donkey work for the rich.

MRS. SAVITRI DEVI (New Delhi)

After the tractors, elephants are now used to plough the fields in U.P.? Any comment?

Are the elephants fed on Nehru's lectures?

ISHWAR V. MAHBUBANI (Bombay)

Why are wealthy people usually infatuated by film actresses?

Surplus wealth always gives a new edge to sex. That is how money becomes a coin of vice.

I feel drink in moderation is not bad. I have had several opportunities during my visit to the Far East to discuss Prohibition from the point of view of Shri Morarji Desai with a number of Americans, both addicts and teetotallers. They were all united in expressing the belief that Prohibition as a law would fail just as it did in the States. Instead, they suggested that liquor be made available in restricted quantity, the import levy be increased and masses enlightened on the bad effects of excessive drinks etc. What do you think?

Let Morarji, the Chief Minister of Bombay, think over this. What is the use of my agreeing with you?

How is it that an American author has given thumbnail sketches of Nehru and Tata amongst the 100 great living people of the age, when several other Indians of international fame and influence still live?

American ignorance is very amusing sometimes.

MULCHAND I. MANWANI (Agra)

If a woman ceases to blush, what happens?

She marries a finance minister.

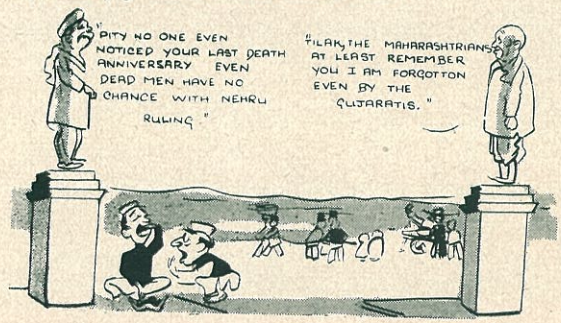
MISS C. CHANDRAMANI (Bombay)

Are you on good terms with K. A. Abbas?

Yes! Do you want him to write for you an open letter to Nehru? I can arrange that.

Vallabhbhai's statue at Chowpatty, what does it say?

As Patil and Morarji never go near, being afraid of ghosts, it talks with Tilak.


"PITY NO ONE EVEN NOTICED YOUR LAST DEATH ANNIVERSARY EVEN DEAD MEN HAVE NO CHANCE WITH NEHRU RULING."
"TILAK, THE MAHARASHTRIANS AT LEAST REMEMBER YOU I AM FORGOTTON EVEN BY THE GUJARATIS."

N. R. K. KURUP (Seria, B. N. Borneo)

You said that there are only 250 million Muslims in the world. But the Muslims say that they are 600 millions?

They are counting all the Muslims that lived and died since the day of Prophet Mahomed (Peace and the blessings of Allah be on him). It is an earth plus heaven calculation.

YOGENDRA S. GOEL (Allahabad)

What is the actual cost of production of "Jhansi ki Rani"?

It shouldn't be more than thirty lakhs of rupees.

T. P. MANI (Nellore)

It is obvious that you dislike Pandit Nehru. Still why do you keep his photograph in your study?

Mr. Mani, you are an idiot. No one in the world can dislike Nehru—not even the Pakistanis. Nehru is born to be loved by everyone in the world. I dislike some aspects of Nehru rule because I love my country more. I criticise Nehru the politician, but I have spent Rs. 2000/- on a painting of Nehru because I love the man with all his faults. Imperfections often make a man more attractive. Nehru is a rare amalgam of dynamic contradictions.

What has poor Chandulal Shah done to be teased by you like that?

He told Morarji Desai that I was a blackmailer but when I wrote to him and asked him he said that I had never blackmailed him. A man who assassinates another man's character in such a mean and surreptitious manner deserves to be kicked in the public. I never criticize people without reason or justification.

HARBANS SINGH (Simla)

You call him the Kashmiri hawk but I call him the Kashmiri hawker. Among us who calls him suitably?

I put him in a parrot 'parishad', your hawker will have to tramp round Connaught Circus.

In 1943 a friend of mine used to regard you as his friend. But now in 1953 he regards you as his father. What a change in only ten years!

While one of my sons has become my father. Time has a double edge.

But why marriage first?

If you put the other thing first then marriage misses its mission. First things should always come first.

SUNDERLAL B. VARMA (Bombay)

Do you like Dr. Keskar and his policy?

Any policy that changes after flattering deputations lacks character and principles. A picture that is once banned because of its low moral tone cannot be recertified for release because of protest. That will be repeating the Nehru stunt in the Andhra-Sriramulu tragedy.

A. K. ANAND (Bombay)

The press reports that "19 Indian women were forcibly kidnapped by Pakistanis from the Indian borders"; what would have happened if among those 19, Vijaylakshmi Pandit, Krishna Hutheesingh and Indira Gandhi had been included?

Durgabai would have been sent to the U.N.O., Raja Hutheesingh would have become a baby-sitter and Nehruji would have to find another housekeeper. The matter, of course, would have been taken to the U.N.O. We are peace lovers, son.

RAJ A. CHHUGANI (Sangli)

What are C. I. D. men in Bombay doing these days?

They are searching for illicit liquor. Thirsty boys!

VAGAL SWAMINATHAN (Bombay)

Compare Kantilal Morarji with Dahyabhai Patel?

Kantilal's "phader" rules on earth, Dahyabhai's "phader" in heaven. In heaven you don't need life insurance, while on earth you need bank balance.

MOHANSINGH S. (Bombay)

Will the future Budgets reflect the honeymoon sweetness of our Finance Minister?

You don't know what old Chintu has married in a hurry. A female Vinoba! Half the time Chintu will be on famine rations and you will feel the bitterness in the Budget.

Who will emerge as the victor from the third world war?

In Indian pictures it is often difficult to spot the boy from the girl, the way our screen boys wear a sissy look and look soft and charming. Here is Sohan with that womanly look appreciating Rajni's dancing pose in "Goonj" produced by Kwatra Art Productions.

America! She has food, money, armament and the goodwill of a peace-loving world.

MANSHARAMANI NARAIN M. (Bombay)

Have you forgotten those days when you had been to Karachi?

I never forget kindness nor the good-looking Amil girls.

KAMLAPATI SINGLI (Nawadaben, Bihar)

Who among our politicians has the greatest sense of humour?

Rajaji! He cannot understand why Nehru is always so much in earnest over a wrong thing.

PREM CHANDRA SINHA (Arrah)

What is an absurdity?

A flag below a flag in Kashmir! It is already taking human lives.

All the day do you wait anxiously for the night to come?

I steal hours from the night to make the working day long.

P. KRISHNAMURTI (Madras)

Why are you so hard on the Five-Year Plan please?

Answer one question: "As a citizen what are you supposed to do to make the Plan a success?" If you don't know the answer after 2 years of the Plan, then it fails.

M. Y. SONALKAR (Bombay)

What have you to say regarding Sir Homi Mody's recent advice to female medical students?

Sir Homi is absolutely right. Girls in medical

colleges get married quicker than those in other colleges and many of them leave their studies halfway, while quite a few of those who get their degrees never practise.

Where is that Parsi editor who once used to bring out sensational posters about you week after week?

He got tired! Poster-journalism is an expensive hobby. These Parsis don't have a long breath.

Name one Indian film star who hates publicity?

K. L. Saigal! He doesn't need it now.

Why were dogs made?

To teach loyalty to human beings. But the idiots won't learn.

MISS DOLLY GOTLA (Bombay)

How should a girl react when a married man kisses her passionately?

That is a dangerous experiment, my dear! Don't try it because at the end of it the doll in your Dolly will be eaten up by the wolf.

I believe all men are selfish, hypocritical and immoral. Do you agree with me?

More or less! But for a young girl, it is good to begin life with that belief till she meets someone whom she feels to be different.

K. PONNUSWAMY (Poona)

What difference do you find between the smile of Sheikh Abdullah and that of Nehru?

Isn't there a difference between the smile of a man and that of a god? One begs, the other blesses.

What does Bina Rai think of the nose of Prem Nath now?

Prem Nath has no nose to think of. He has only port-holes.

One can forget, but to forgive is not so easy. Do you agree?

If you forget, forgiveness is unnecessary. But one can forgive and yet not forget.

K. SRINIVASAN (Mysore)

What is a step-father?

It is either a living mother's second husband or a dead mother's widower husband. A child becomes a stepson in any case.

What is Morarji's bank balance and yours?

Morarji has a mighty son—a world-beater, I have only a little pen.

Which is the way to Hindu-Muslim unity?

Stop calling people Hindus and Muslims, for their way to life and death is common and if not hailed separately every time they will tread it together without looking at each other with suspicion.

S. SUNDARAM (Pollachi)

If an orthodox Hindu Brahmin marries an English girl, how will their life be?

Shambles !

Stop publishing your photo in your magazine. My wife is often gazing at you.

Poor girl, she probably wants a strong brother to protect her from a jealous husband like you.

C. H. SAMPAT (Bombay)

Why do Chinese women carry their babies on their backs and not in their arms?

They need the arms to work.

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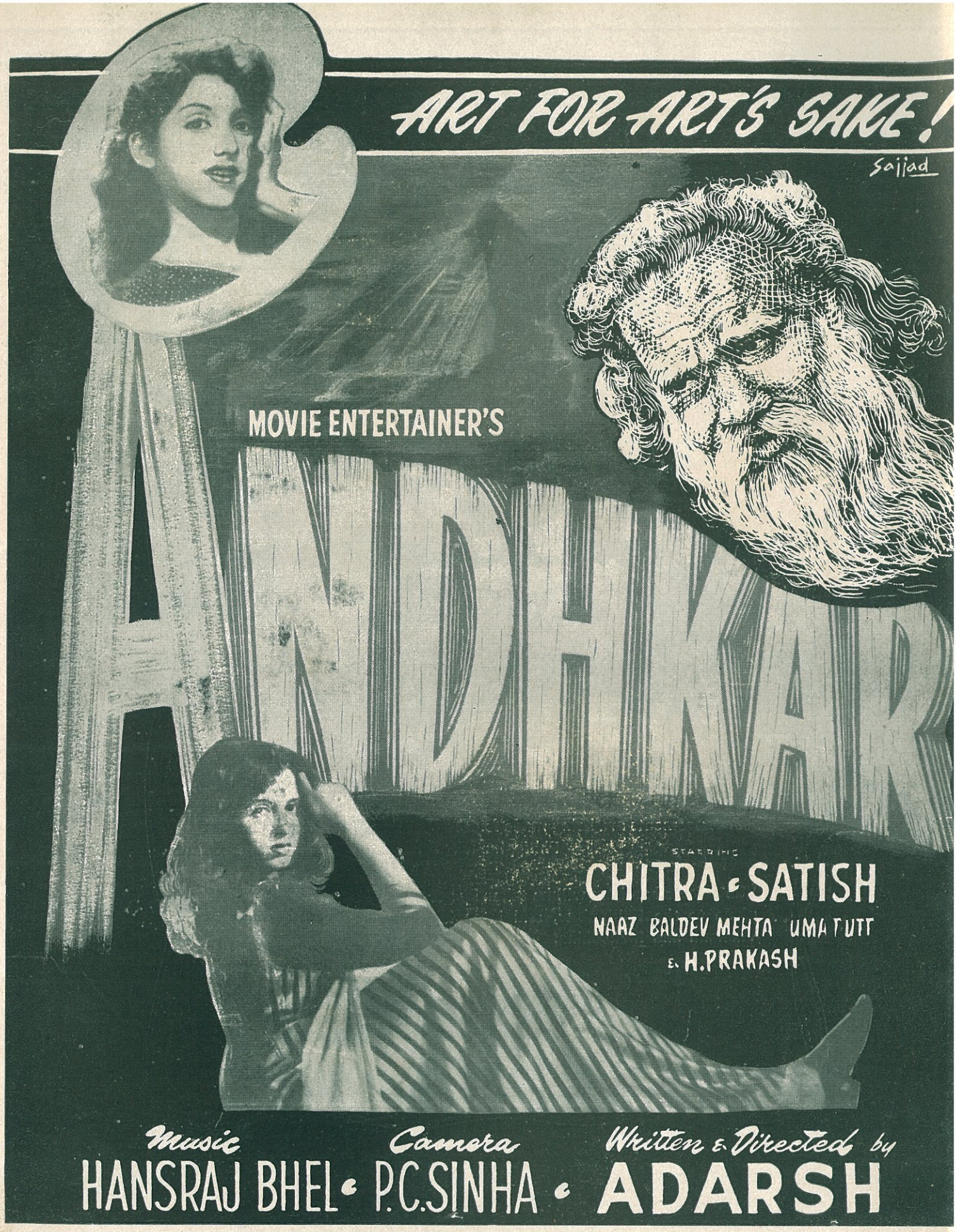
A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR APRIL

1st Prize to Miss H. Savitri (Madras); 2nd Prize to K. D. Hingorani (Bombay); 3rd Prize to J. S. Sharma (Jodhpur); 4th Prize to Manu G. Bhagat (Bombay); 5th Prize to Shyam Sunder Nayak (Satna, V. P.); 6th Prize to V. B. Shukla (Kanpur); 7th Prize to Bal Krishan (Simla) and 20 consolation prizes to the following:—Miss Jameela Mohammed (Trinidad, B. W. I.); Mrs. Joan Downs (Adelaide, Australia); Miss Shirley Sheela Kader (Rangoon); Salil Kumar Basu (Dibrugarh); Mrs. Oma (Srinagar); B. S. Sastry (Palagummi); Miss Dolly Gotla (Bombay); A. V. Deshpande (Talegaon); Mrs. S. Rani (New Delhi); M. Yakub Khan (Halflong); P. R. Nayar (Poona); N. R. K. Kurup (Seria, Borneo); T. P. Mani (Nellore); A. K. Anand (Bombay); Chander B. H. (Madras); I. M. Rai (Dharampur); Miss K. Chitra Kamath (Karinagana, S. Kanara); D. S. Manerkar (Bombay); Mrs. Vimaladevi Tripathi (Bombay) and C. V. Narayana Rao (Poona). Money orders and copies are being sent to all the prize winners.



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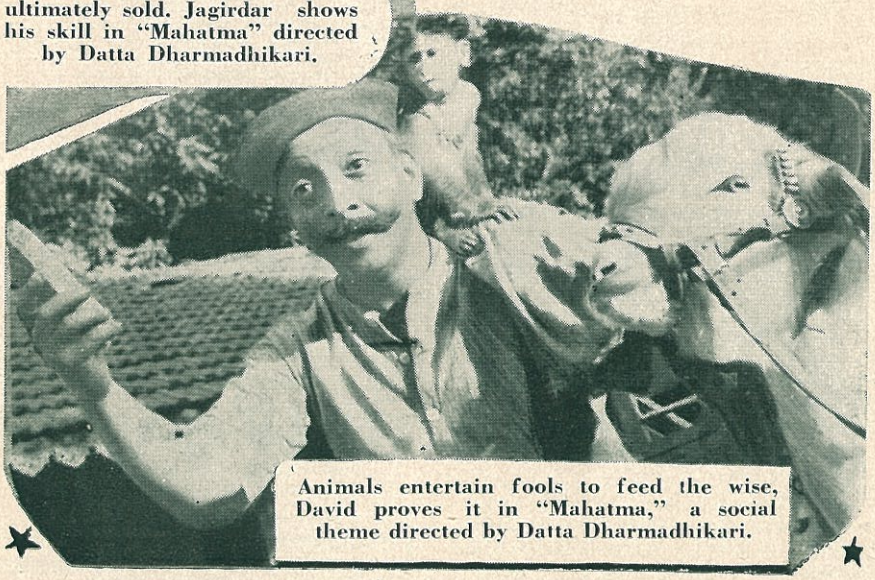
"Hamdard" Deserves Long Distance Sympathy!

An All Round Poor Picture!

Though her bowl is empty her eyes are full of hope—hope that human beings will hear. Watch Baby Kala in "Mahatma" by Alhad Chitra.

That is how printed knowledge is ultimately sold. Jagirdar shows his skill in "Mahatma" directed by Datta Dharmadhikari.



Animals entertain fools to feed the wise, David proves it in "Mahatma," a social theme directed by Datta Dharmadhikari.

Variety Productions' "Hamdard" is the usual production along the usually silly lines which arouses neither one's admiration nor satisfaction but merely pity. "Hamdard" is a pitiable picture, pitiable in its conception and execution and futile in its appeal. It is difficult to pin down its failure to a single defect. It has lots of defects and they are scattered all over the picture. It is illogical, incredible and stupid by turns and unconvincing throughout. I. S. Johar, who wrote the story, neither believes in originality nor in logic. He seems to believe only in hash and trash and "Hamdard" is hash all right even though it is not downright trash.

The story which doesn't seem to have originated from Johar's mildewed brain is not so bad in its essentials as it concerns the life of a blind person. To start with a blind hero gets spontaneous sympathy and gives the story some human value. The makers of "Hamdard" could have intelligently exploited this fundamental appeal of the story not only to fill their pockets but also to arouse some practical sympathy in the public for the blind and their institutions. Instead they have made "Hamdard" into a common conglomeration of unconvincing love, cheap comedy, spineless and unnecessary gangsterism, trivial triangle, mossy misunderstanding and all the rest of the trite trickeries of Indian films. If "Hamdard" was meant purely to tickle the ribs and tackle the pockets, they should have selected some other subject for their farce instead of the pathetic life of a blind person. As it is "Hamdard" remains a poor picture remarkable neither for comedy nor for drama except for stupidity.

THE SINGING BLIND

The picture opens with a young man singing on a harmonium in the verandah of a hotel in Mussoorie. Just as the song begins, a young girl walks into the hotel and parks herself opposite the singer. The song describes a pretty woman in the usual terms our lyric writers can think of. The girl Madhvi thinks that the singer is referring to her, takes exception to the song and angrily plants a slap on the singer's cheek. There is some commotion and everybody including the hotel proprietor Gopal indignantly turns to Madhvi and rebukes her for striking a blind man. She regrets her action on learning that the singer was blind and tries to apologize but the proprietor Gopal doesn't want her apologies and sends her out of the hotel. But that slap leaves Ashok, the singer, quite upset and he decides never to sing again. Gopal regrets that Ashok should have been thus insulted especially when he was singing only to attract customers to Gopal's hotel.

Madhvi reaches home in a sad and repentant mood and when her younger sister Mala asks her the reason of her long face, Madhvi tells her how she had slapped a blind person not knowing that he was blind. Madhvi says she will never be able to recover her appetite unless she apologizes to Ashok personally and makes amends for her hasty action. Mala has a ready solution for this. She goes to Gopal and using her feminine chart rather than charm, of which she has hardly any, turns Gopal into her admirer and manages to arrange a meeting between Ashok and her sister.

At this meeting Madhvi wins Ashok's friendship and also his sympathy by declaring herself as blind. She makes him break his promise of never to sing again under the excuse of learning music from him. Their friendship develops into intimacy and later into the usual love. One day Madhvi reads in a paper about an operation restoring the sight of a blind person in Bombay. She gives the news to Ashok and urges him to collect two thousand rupees for a similar operation. Ashok, who often used to sing for charitable functions, sings again and collecting the required amount goes to Madhvi and asks her to proceed to Bombay for her operation, still believing her to be blind.

Madhvi tells him that she wanted him to collect the money for his own operation and Ashok says that he had collected the money for restoring her eyes. To solve this problem Madhvi declares that she was blind by birth and there was no possibility of her ever recovering her sight. She says that she wished to see the world through his eyes and succeeds in sending Ashok to Bombay for his operation.

Accompanied by Gopal, Ashok arrives in Bombay to meet an extremely stupid looking ophthalmologist who, believe it or not, says that he is too busy with a 'variety programme' for a few days to perform an operation upon Ashok. This 'variety programme' turns out to be a

charity show in aid of the blind in which Ashok and Gopal promise their assistance and participation. Ashok's singing affects the spectators' hearts as well as their pockets and the organizers of the show collect thousands of rupees for their fund. Now the misadventurer in Johar introduces a young adventuress in Seema, who witnesses this function with great interest. Seema is the ring-leader of a regular and organized gang of thieves, pick-pockets, swindlers and murderers. She discovers a prospective victim in Ashok who could be put to profitable use. She gets all his money stolen and then goes to offer him help and sympathy. Ashok walks into her trap without much difficulty and lets her collect a lot of money through his singing. Having got the taste of this scheme Seema tries to keep Ashok blind for ever, but in spite of her attempts the operation succeeds and Ashok recovers his sight.

Now this story descends to an absurd tail-piece where Madhvi travels all the way from Mussoorie to Bombay to find Ashok and Seema together, to develop the usual misunderstanding and consequently to return to Mussoorie immediately. On the other hand Seema drags Ashok into further mess. He gets involved in a murder, or at least so he is led to believe, hides himself from Gopal and others in Seema's safe custody till finally Madhvi travels to Bombay for a second time, exposes Seema's treachery and crimes and forces a happy ending with Seema toppling over from her balcony to her death, Ashok receiving a wound in his arm and the gangsters getting rounded up.

NOTHING TO SEE

Johar may not be able to write a sensible story but it seems he is quite capable of preparing a stew to drown his intelligence in. "Hamdard" is saturated with Johar's brand of intelligence with the result that it is a laboured affair in the beginning, labyrinthine towards the end and lousy throughout. Entertainment in it can be found only with the help of a microscope.

Production values are cheap and stupid. The art director has evidently never seen Mussoorie in his life with the result that he has damned the geography of the town and turned it almost into a plain. The kind of hotel shown in the picture doesn't exist in Mussoorie so far nor is ever likely to. The art director as well as the director seem to believe that gangsters are not so much afraid of the police as they are of air-raids and probably that is why their headquarters are shown underground. Photography is serviceable, but recording is not even that. Dialogue, direction and screenplay are stupid while lyrics are mediocre. Music is quite attractive but that is more due to the natural charm of Indian classical compositions than to any creative effort on the part of the music director. Other good tunes don't sound original.

Shekhar plays the blind Ashok but the audience sympathizes more with his face than with his eyes. He plays the role without any grace or force. Nimmi as Madhvi walks through another bad role without much discomfort. Smriti Biswas looks too tamable and worth taming to convince as a leader of crooks. Place a barrel of coal tar vertically on the ground, wrap it up with any cloth you like, place a wax ball on top of it and then punch the wax on one side with a knuckle-duster. What emerges from this operation will not be very different from Yashodhara Katju in the role of Mala, a role which she portrays more with her hips than with anything else. The rest are dirt.

In brief, Variety Productions' "Hamdard" is a picture of a very poor quality and as such deserves sympathy from a distance, a long distance.

"HAMDARD"

Producers:	Variety Productions
Language:	Hindustani
Story:	I. S. Johar
Screenplay & Dialogue:	C. L. Kavish
Lyrics:	Prem Dhawan
Music:	Anil Biswas
Photography:	Sudhin Mazumdar and T. N. Shah
Sound:	Kothare and Essa Bhai
Cast:	Nimmi, Shekhar, Smriti Biswas and Yashodhara Katju etc.
Released At:	Imperial, Bombay
Date of Release:	12th February 1953.

Directed By:

S. BHAGAT

OUR REVIEW

"Shole" Fails To Set The Thames On Fire!

Bina Rai Neither Hay Nor Grass!

All the intelligence which the producers of "Shole" had seems to have been exhausted with the title of the picture. Because there is hardly anything in the story as fiery and as attractive as the title.

A credible story with a well developed and effective drama has become a rare thing on the Indian screen these days. And whenever we do come across an interesting story with some dramatic qualities, the prayers of relief that escape our lips evaporate no sooner we realize that what was thought to be original is actually a shameless literary piracy studded with pilfered intelligence, stolen imagination and borrowed prestige. That is where disgust begins because though it is not a crime to copy a good theme but not to acknowledge its source is certainly a caddish sin. Common decency demands that Indian producers should acknowledge the source of their inspiration when they unblushingly arrogate to themselves the mental labour of someone else.

The man who claims "Shole" as his own, original story utters an utter incorrectitude, to sound a parliamentarian note. To sound a realistic note, he is a liar; because his story is a literal translation of the Hollywood film "Nora Prentiss", directed by Vincent Sherman. It is fortunate that Hollywood is so far away from India and the people there too busy with their own funerals, otherwise more than half our writers would have been more busy in courts than in the studios.

Hira Films' "Shole" is, almost character for character and incident for incident, a copy of "Nora Prentiss" and because of this common parentage cannot escape comparison. Compared with its foreign parent, our indigenous hybrid is decidedly weak in bone and flesh. Characters have only a little more than mere outline, incidents are synthetic, most of the performances are perfunctory while the presentation completely lacks skill and imagination.

STORY OF FRUSTRATION!

"Shole" is the story of one dreamy Doctor Roy of Lucknow whose heart is romantic but whose surroundings and circumstances are not. He wants romance

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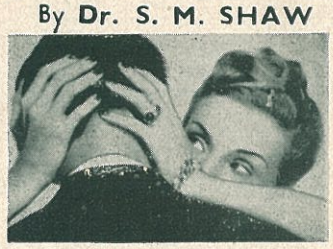
By Dr. S. M. SHAW



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but his father gives him a wife. He then expects romance from his wife Shobha but she provides him with a rigid bed and bread routine throwing in a couple of cradles for change. Dr. Roy gives up his dream, falls in tune with the drab rhythm of his life and comes home every evening with candy for his two children. With his own heart packed up, he examines other people's hearts as the leading heart specialist of the town.

A tame car accident brings Bina, a dancer, into Dr. Roy's life. The impact releases the old trigger of romance and the busy doctor starts shooting. After sneaky indulgences, he soon becomes a passionate lover and vigorously follows the usual screen pattern of clandestine love.

Through another tame coincidence Bina comes to know of the existence of Dr. Roy's wife Shobha and his two children. She gets angry at him for not telling her that he was married and threatens to go out of his life. For a while Roy toys with idea of a second marriage but gets no encouragement from his wife.

In the meanwhile Bina decides to leave Lucknow and just when the doctor is too confused to think, a patient with heart trouble dies in his clinic. The doctor decides to change places with his dead patient and carries the dead body in his car to a lonely spot and dressing it up in his own clothes sets the car on fire with the corpse inside thus faking his own death. He then rushes to join Bina on the Bombay-bound train.

Dr. Roy's fantastic scheme bears fruit and he is declared dead. The police however declare it a case of murder and not suicide. Shobha and her two children are drowned in grief. At Bombay, Bina and Roy live happily in a hotel for some time. Bina does not know anything about the 'death' Dr. Roy had prescribed for himself as he had misled her into believing that he had come away with his wife's consent. Roy, however, lives in constant fear of being recognised and refuses to go out of the hotel. When at last Bina learns the truth she feels sorry for his wife and children and urges him to go at least in disguise to his wife who, they had come to know, was seriously ill.

With a long beard hiding his face and a round cap covering his cranium, Roy arrives at his home as an old colleague of Dr. Roy. Living there for some time he manages to cure his wife and after some sentimental talk with his children returns to Bombay to find Bina once again dancing and singing on the stage and receiving expensive gifts from the stage producer. Suspecting Bina of infidelity and working himself up into a tantrum he first strikes Bina and later that buffoon of a stage producer. The producer gets severely hurt and his cries bring the hotel staff and the police on Roy's heels. Roy picks up a readymade car and speeds away chased by the police. As is expected he soon lands in a hospital. Bina visits him there to find his face completely disfigured by the accident. As Bina assures him that she still loves him, he is arrested by the police on a charge of having committed the murder of Dr. Roy of Lucknow.

In a silly court scene, which doesn't look much different from the usual stupid court scenes in other pictures in spite of the reported participation of a batch of real lawyers in it, Dr. Roy is eulogised by the Prosecution Counsel as a great man and an angel and the jury is asked to hang the man who is accused of the murder of such a noble man. Perhaps the batch of idle lawyers couldn't inform the producers that while deciding a murder case the jury is not supposed to consider the status and character of the deceased but only the evidence against the accused. Roy refuses to say anything in his defence and the jury pronounces him guilty. In the end when Bina asks him to reveal his identity Roy philosophically says that he had in a way committed the murder of Dr. Roy and that he didn't want to murder his reputation too. The picture ends with Bina watching her lover disappear behind the bars with tearful eyes.

POOR DIRECTION

The picture does interest, though in a fluctuating way, part of the time because of the emotional tangles and the various twists in the story. The credit for that however, inspite of the story's violence and morbidity, should go to people far away from India. To give the present writers their due, they have created two attractive juvenile roles in those two children who in the first half impart to the picture a quality of its own. In spite of its Indianization, however, the picture is not truly Indian in psychology. In India a man doesn't have to go through such a crooked scheme in order to leave his wife and children for another woman. Here it is more natural for a simple and affectionate husband to turn faithless and aggressive and be a mistress-keeper. All these 'schemings' are Western grafts.

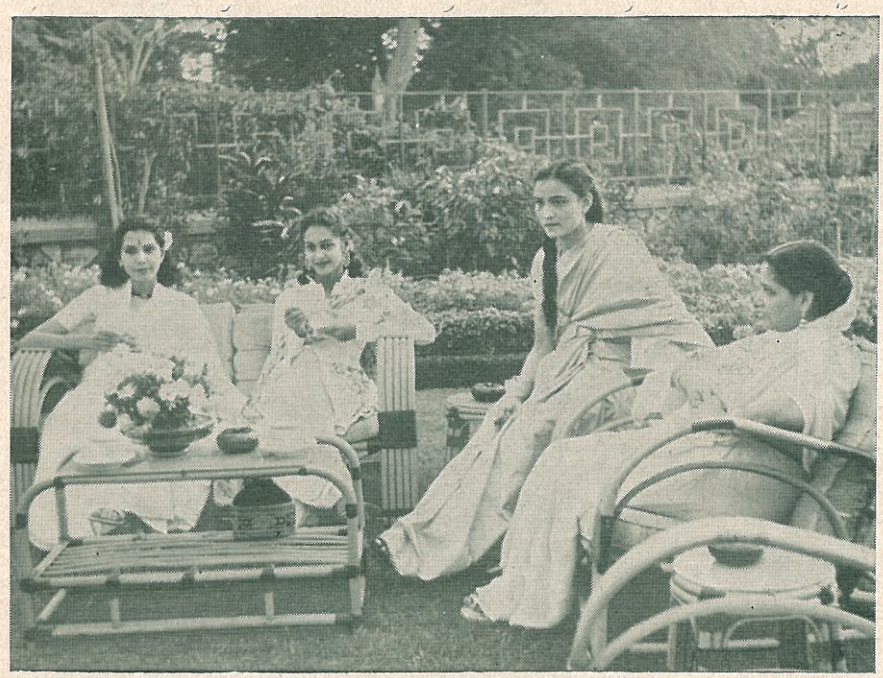
The picture is not bad in production values. The music is at once poor and uncertain, though one song "ye dil tu kahin le chal" by Naresh Bhattacharya becomes very popular and saves the picture. Dialogue serves its purpose in spite of its hackneyed philosophy heard so often on the screen. What surprises is that a heart specialist keeps calling his patients to his clinic when the standard treatment for heart disease begins with absolute rest in bed. The picture fails because of poor and unimaginative direction. The director has not blushed while repeating a few sequences of his previous picture, "Afsana".

Ashok Kumar, as Dr. Roy, gives the best performance in the picture and remains half of its force. In contrast Bina Rai gives a stupid performance. She is so consistent in her looks and stupidity that she has completely blasted what little

"SHOLE"

Producers:	**Hira Films**
Language:	**Hindustani**
Dialogue:	**Kamil Rashid**
Music:	**Dhani Ram**
Photography:	**Rajendra Malone**
Sound:	**Pritam Dave**
Cast:	**Ashok Kumar, Bina Rai, Purnima, Mohana, Jeevan and Manmohan Krishna etc.**
Released At:	**Royal Opera House, Bombay**
Date of Release:	**6th March 1953.**

Directed By:
B. R. CHOPRA



Korda or no Korda, ice-cream is always a greater attraction to women. These busy bodies from left to right are: Suryakumari, Nutan, Miss Sheila Patel and Mrs. Jairaj. And who can appreciate home-made ice-cream better than women? To make sure, they checked up on the fine buffalo which "Girnar" accommodates.

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OUR NEXT

AMAR

Directed by : **MEHBOOB**

chance the picture had of becoming popular. The woman is either utterly unintelligent or has a face that records entirely wrong expressions. She is neither hay nor grass as an actress. And her stiff, flat-bottomed figure hardly deserves to be given any dance sequences. Purnima does not look charming any longer. Her face has become fat and lost its freshness. Her teeth are looking worse. The woman seems to be paying the usual wages of easy success. Her work in the picture is mechanical and lacks sincerity. Not once does Purnima strikes one as a devoted Hindu housewife though she goes through all the daily domestic exercises with mechanical precision.

Mohana and Jeevan have stupid roles. They succeed in bringing disgrace to the responsible professions of nursing and compounding. Manmohan takes a false start and keeps it up till the end. From the two juvenile roles, the boy looks talented.

"Shole" does not set the Thames on fire. It only burns down the box-office. The picture can be risked to dodge an unpleasant visitor at home.

OUR REVIEW

"Bewafa" Fails To Click!

Private Affair Comes To Screen?

Akhtar Hussain has written a simple, unoriginal and uninteresting story in Art Centre's "Bewafa". In its own feeble and stupid way the story tries to make some point. A point which has been often stressed by our producers—that a young girl should be wise and careful about whom she falls in love with.

This theme which the story seeks to bring out dies even before it begins to take shape because of the thoughtless manner in which Akhtar's screenplay is written. Besides, Akhtar cannot chastise a girl for falling headlong in love with a young man and spending late nights with him when Akhtar allows her to live with another young man without any defined relationship existing between them. Nobody in the audience expects from the heroine of "Bewafa" a high moral code of life. All they expect her is to reward the right man with her love. And as to the right man, leave alone the poor heroine, even the audience remains undecided till the fag end. Thus the theme of "Bewafa" remains bogged and unconvincing and its purpose absolutely unilluminating. Wen wonder, however, if Akhtar wanted to drive his point more into his sister's head than into his audience's and whether Akhtar planned this picture for Nargis private illumination. It does suspiciously look a case of one member of the family talking to another across the public.

As a motion picture, "Bewafa" remains a mediocre affair mainly because of its unoriginal and formless story and its dull and groping script. The emphasis in the picture is always shifting and scattered. Sometimes the emphasis seems to be on the music, sometimes on the characterisation and sometimes on action till one realizes that the real emphasis is on the inadequate intelligence of the writer.

A DRUNKARD'S NIECE

The story of "Bewafa" is about a young girl Rupa who lives in a chawl with her alcoholic uncle. Rupa's uncle is an addict of the first degree and compels Rupa to provide for his liquor everyday. He doesn't care how she gets the money so long as she gets it. When she fails to give him the cup of his joy he beats her mercilessly. The neighbours sympathise with her but the most pronounced sympathy is that of Raj, a young boy in Rupa's neighbourhood. (We wonder why in practically every picture the character Raj Kapoor portrays opposite Nargis should always be known as 'Raj'. Can't Nargis act without this provision?) Raj often lends Rupa money which neither seems pure loan nor pure charity but which Rupa accepts to ward off the anger of her uncle.

Once the alcoholic uncle hits Rupa a little too hard and unwilling to bear any more of this physical exercise she decides to quit the house once and for all. So leaving the house she goes on wandering during the night till she arrives near a lamp-post and reclining against it she goes to sleep. She wakes up to find another man near her with a canvas mounted in front of him. This night worm claims that he is an artist and that he was doing a painting of Rupa. Rupa doesn't show any interest but when she is offered five rupees for her services she jumps to her feet and readily accompanies the artist to his studio in order to complete the picture.

On completing the painting the artist Ashok feels that he has done his best job on Rupa's painting and hopes to sell it at a high price. One painting leads to another and another to a third till Ashok has done countless paintings of Rupa with all possible poses and themes. At the end of this rather hectic service of art, Ashok and Rupa find themselves rolling in wealth. They are ensconced in a huge mansion and Rupa is now a changed woman, always choicely dressed and rather sophisticated. She becomes widely known as Ashok's lucky model. Once at the end of a party which they give to their friends, Ashok asks Rupa to fix up a date for their marriage. Rupa accepts the proposal with a smile and their marriage seems round the corner.

RETURN OF MONKEY MAN

Now to disturb the calm and peaceful life of this Bohemian artist and his model enters in their life Rupa's old friend Raj with prosperity peeping through his dress. Rupa is delighted to meet her old benefactor and welcomes him with an effusion that seems emotional. Ashok's sixth sense, however, makes him regard this new arrival with a vague apprehension and dislike even though he doesn't make it too obvious. Raj's visits to Rupa become frequent, he entertains her with his frivolity and finally succeeds in making an inroad into her heart.

Old Alex is busy telling his old fairy tales to an exclusive group. Meet them, left to right: Mrs. Sushila Rani Patel, Suryakumari, Sir Alexander Korda, Nutan, Sumitra Devi. Standing behind, left to right: Miss Sheila Patel, Shobhana Samarth, Mrs. Jairaj.

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in

DHARM-PATNI

Direction—RAMCHANDRA THAKUR

Music
JAMAL SEN

Photography
P. R. RAM RAO

Vaman. K. K.

Overseas :—MODERN FILMS LIMITED, Bombay.

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KATHOK LODGE, MAIN ROAD, DADAR — BOMBAY 14.

Ashok watches with suppressed anxiety the not-so-gradual changes in Rupa's emotional world and her avid attachment to Raj. Rupa becomes indifferent to Ashok almost to the point of callousness. She gives away to Raj the most favourite painting of Ashok, interrupts one of her usual sittings for Ashok to go to a club with Raj and returns late in the night to find Ashok in a rattled state of mind. Ashok tells her unreservedly that he disapproves of her association with Raj and when she protests he further tells her that he suspects Raj to be a common crook who has his eye on her wealth. Rupa furiously resents these remarks but all the same decides not to see any more of Raj.

The next morning Raj visits her and when she refuses to see him Raj also refuses to go away until Rupa has met her. He parks himself on the bench opposite her house in the spirit of a 'satyagrahi'. Rupa pretends not to care in the beginning but when the good old useful rain begins to drench Raj she rushes out to him to adore his rain washed face. After satisfying herself with a few answers from Raj, she asks him to take her away and goes back to pack up.

Rupa waits outside the gate of her house for Raj at the appointed hour and when he fails to turn up she re-enters the house with sad disillusionment. This scene reminds us of "The Heiress", the evident source of Akhtar's inspiration. At this stage the writer decides to reveal Raj in his true colours and shows him in the company of crooks who pull him up for letting a rich bird go out of his hands. They order Raj to go back to Rupa and complete the swindling operation for which he had been paid. And so does Raj return to Rupa's house for a fresh lease of the game.

TEST OF LOVE

It doesn't take long for him to elicit a tacit consent from Rupa for another attempt at a flight together into a new romantic world. Rupa fills her bag and prepares to go out. Ashok does some final totterings to stop her and issues warnings concerning her own safety and future. Rupa disregards the advice and determinedly walks out with Raj. They arrive at a hotel in some hill station. Rupa tells Raj that she is carrying all her jewellery in her attache case and Raj asks her to be careful about it. Raj finds the other crooks already parked in the hotel. They tell Raj to hurry up with the job and suggest to him to push Rupa down from a cliff and seize her money.

Raj tries to translate the idea into action but the circumstances and some spontaneous feelings combine to stop Raj from his scheme. He returns to the hotel with Rupa to think of some new scheme. Evidently Raj wants to take her money without having to take her life. If you doubt how it can at all be difficult for Raj armed with his confidence trick and regular gang of seasoned crooks to lay his hands on the money of a lone girl, you doubt the basic intelligence of the writer. However, on reaching the hotel Rupa soon falls asleep and finding the moment opportune Raj takes out her attache case and runs out with it followed by the usual incidental thief-catchers who always manage to smell a thief in Indian pictures. The moment Raj walks out of the room Rupa opens her eyes implying that she was only pretending to be asleep and that she had only set a test for Raj.

Raj now speeds across the snow-covered tracts of the hill followed by the voluntary thief catchers, the police and also the crooks who think Raj has deceived them. One of the crooks fires a shot which brings Raj to the ground and as the attache case drops open the wind scatters its contents and Raj realizes that it contained no jewellery but only Rupa's toilet articles. Just before he breathes his last Rupa arrives there to twitch her lips and receive the last smile from Raj. Rupa now returns to Ashok only to find him dead in his chair in front of his canvas on which he had painted a symbolic anticipatory and a stupid picture of his own doom.

NARGIS AND RAJ FAIL

This is Akhtar's laboured attempt at entertaining, exciting and teaching us. He fails on every score with his ramblings and lack of intelligent concentration on the 'inspired' story. The picture however sustains interest at places because of not so bad direction and a really brilliant and inspired dialogue. Sarshar Sailani, the man who wrote the dialogue has done a worthy job of his assignment and with a consistency that surprises. His dialogue is interesting, exciting and full of meaning, a phenomenon that is so rare with our dumb dialogue writers.

Production values seem fairly rich. Sets are pleasant but show Achrekar's usual preoccupation with his whims than with the requirements of the story. Photography is whimsical and erratic while recording is not bad. Music is mediocre but one song is quite tuneful. Lyrics are good enough. Direction neither lifts the picture above the guilty script nor pushes it further down.

Nargis as Rupa does her role mechanically without any feeling or inspiration and seems to lack restraint and her old grace. Ashok Kumar as the artist does his best and is only cramped by the role. Raj Kapoor is frivolous enough when he has to be that but in the later sequences he

BEWAFA

Producers:	**Art Centre**
Language:	**Hindustani**
Story & Scenario:	**Akhtar Hussain**
Songs and Dialogue:	**Sarshar Sailani**
Music:	**A. R. Qureshi**
Photography:	**K. V. S. Reddy**
Sound:	**Allauddin**
Cast:	**Nargis, Ashok Kumar and Raj Kapoor etc.**
Released At:	**Lamington, Bombay**
Date of Release:	**20th February 1953**

Directed By:
M. L. ANAND

Sir Alexander Korda, leading British producer, recently visited India to make preliminary arrangements for the production of "Taj Mahal" in Technicolor in partnership with Govindram Brothers. A tour of India can never be complete without a visit to "Old Babu's new Girnar" and here is old Alex in the midst of an exclusive circle of friends. Sitting left to right: Mrs. Sushila Rani Patel, Suryakumari, Sir Alexander Korda, Nutan, Sumitra Devi. Standing, left to right: Jairaj, Nayampally, David, Miss Sheila Patel, Raj Bishwas, Shobhana Samarth, Mrs. Jairaj, Capt. Hussey, Producer Mehboob, Baburao Patel, Seth Jagannath Patel, Seth Prahlad Rai Seksaria and Mubarak.

completely fails to portray a sly and complex character. Intelligent subtlety seems to beat this loud performer. From the rest the bunch of crooks is the most idiotic ever seen anywhere.

In short, Art Centre's "Bewafa" is a slight picture with a thin story, thinner entertainment and a flat drama. There is very little to recommend the picture and that little is its dialogue.

OUR REVIEW

"Sangdil"—Indian "Jane Eyre"!

A Dull, Boring and Stupid Picture!

In Talwar Films' "Sangdil" we do not know for certain whether it is the hero, the heroine or the world that is being described by its qualifying title which literally means "stone-hearted". But we know that if ever there was a cruel creature, it is Ramanand Sagar, the man who wrote the story of this picture. Ramanand Sagar has no sympathy, no compassion and no mercy for the audience. He simply bores his audience with his insipid stories, tortures it with his monotonous material, drills the tender membranes of its worried brains with the severe limitations of his imagination.

Sagar seems to be least equipped to write a story for the films. He lacks material, substance, ability for plot and character development and even commonsense. All he knows is some patch-work, some tall talk and some nonsense. In India that is sufficient talent with which to turn a writer and that is why Sagar has been able to sell one story after another to our producers, the people notorious for their inability to draw a line between story and junk. We don't think any intelligent and self-preserving producer should even touch Sagar's story until Sagar has his own creative faculties touched up with some intelligence. By now Sagar has fathered at least four famous fiascoes and he doesn't need any more evidence to be neglected by all as a film writer.

Shanker is the young son of a doting, coughing and bed-ridden father and a bustling, grumbling and gurgling mother. He has for his playmate Kamla, the little girl who had been adopted by Shanker's father when her father died. Shanker's mother maltreats Kamla, as usual, extremely. Kamla has to wash the entire heap of utensils everyday and do many other jobs only to be kicked, pushed and pulled by the hair.

INDIAN LOWOOD SCHOOL

Shanker sympathises with her plight but is too small to do anything. His father is too sick to do anything and when he does resort to some protesting the old man only succeeds in kicking the bucket. This leaves Shanker's mother as the sole arbiter of Kamla's destiny. Arrangements are made to send Kamla away to some orphanage. Shanker learns of it only when Kamla drives away in a carriage. He runs behind the carriage a good distance shouting to her to come back but later turns back. On the way Kamla finds her captor snoring in the carriage. She quietly opens the door and jumps out of the running carriage.

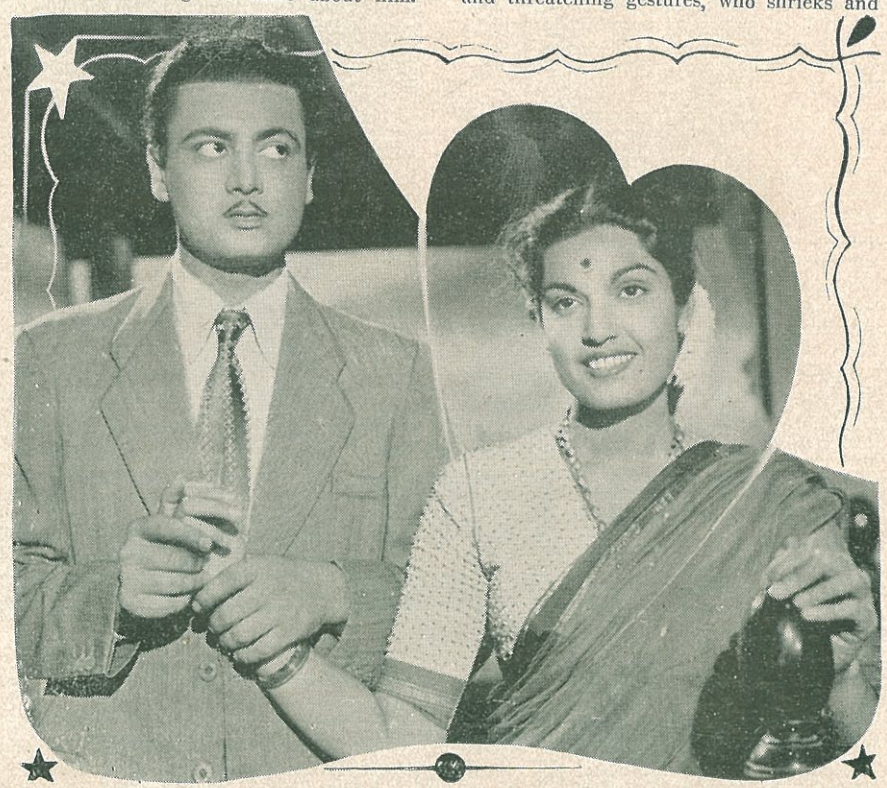
She drops unconscious but not dead. The usual wanderers pick her up, revive her and give her over to some sort of nunnery belonging to some sort of a religious sect constituted mainly of women who do nothing more than wearing various costumes and dancing and singing. Ramanand Sagar created a similar batch of religious women in "Shin Shinaki Boobla Boo." He seems to have some uncanny desire to mix sex with religion. Kamla is accepted as one of the inmates of the nunnery and after due time grows into a pretty woman, resigned from the world and devoted to the worship of God.

INDIAN ROCHESTER

Now this horde of dancing 'devotees' travel to a village in order to celebrate some annual festival and stay at a house which belongs to Shanker. Shanker is now a grownup young man who, in the passage of years, has gained a lot of wealth but has lost his mother. He leads a rich and luxurious life with a usual city siren throwing her arms about him.

But all the rich and easy life of Shanker is underlined by an under-current of pure melancholy which, we are told, is the product of Shanker's old and lingering love for Kamla. Just when Kamla and the other 'devotees' are gathered at his house for the festival, Shanker also decides to retreat there along with his fair siren. A literal accident brings Shanker face to face with Kamla. In the beginning they decide to grope and for a long while go on emitting double-edged sighs and groans. After the spectator has shifted his weight on all possible portions of his posterior, the two sad faces decide to take the bull by the horns, recognise each other and Shanker then asks Kamla to come back to him. Kamla hesitates in the beginning saying that she has renounced the world and that she was dedicated to the exclusive service of God. But finally she lets herself be convinced by Shanker's gospel of love and inspite of the 'chief devotee's' advice consents to marry him. The city siren of course has gone out of the picture by now.

While all the other 'devotees' return to their nunnery, Kamla stays behind with Shanker and preparations begin for their marriage. As the marriage ceremony is nearing completion a white-clad man interrupts the ceremony and objects to Shanker's marriage claiming that Shanker is already married to his sister. Shanker does not deny the fact but pleads for the collected crowd's moral sympathy and takes them all to an attic in the house where his recently discovered wife is locked up. This wife of Shanker turns out to be a violently insane woman with bulging eyes and threatening gestures, who shrieks and



It will take more than potato-faced Rajan Haksar to speed up the pulse of Munnawar Sultana in "Amrit", a social theme produced by Yusuf Nensey and directed by Keki Mistry for Favourite Films.

Smriti Biswas evidently does not believe in men indulging in imagination and doing some guesswork. She denies them this intellectual strain by putting up her arms in "Hamdard", a social theme directed by S. Bhagat for Variety Productions.

screams and drives her nails into Shanker's flesh. With difficulty Shanker overpowers her and returns with his torn shirt and skin to inform the gathering that this was the woman who had been deceitfully thrust on him in marriage.

TRAGEDY UNITES

The crowd looks sympathetic but the one whom Shanker wants to convince above all has already gone out of the house. Shanker rushes to her and tries to explain things. Kamla however is in no mood for explanations and waving away all his pleadings returns to the nunnery where a fresh ceremony to mark Kamla's final and unreserved renunciation of the world is observed. In the middle of the ceremony the memory of Shanker haunts her once again with its full force and wrenching herself away from the 'devotees' and the ceremonial fire Kamla hypnotically travels back to Shanker's house only to discover that it has been completely gutted. Before she begins to speculate over the tragedy she gets the news that the mad wife of Shanker had set the house on fire and while she herself had been burnt to death, Shanker was still alive.

She rushes to where Shanker has taken shelter and when she makes the final discovery that the fire took away Shanker's sight she makes the final decision to live with him for ever and ends the whole thing up with the long postponed embrace. We deeply sympathize with Charlotte Bronte for the way her "Jane Eyre" has been translated on the Indian screen. She deserves one more wreath.

Sagar's story travels at a snail's pace with unrelieved monotony attempting a new essay on boredom. R. C. Talwar, who produced and directed this picture, fails to infuse any life into it or lessen the monotony inherent in the present story. He only makes this dull and gloomy tale a weird affair with his amateurish and misguided attempts to create some silly suspense. We don't think Talwar had relied on his directorial ability when he accepted this story. He seems to have put too much faith either in the stars of the picture or in his own stars or in both. Whatever it may be, both seem to have failed him.

GOOD AND BAD

The production values are quite good. Sets are nice. Only the director fails to exploit them. Photography, however, is positively bad except in close-ups. The recordist seems to have rarely travelled beyond the lowest decibels with Madhubala and Dilip Kumar vying with each other in uttering the lowest and softest notes. The recordist succeeds and fails by turns in eliminating the noise and consequently makes the recording job good and bad by turns. Rajendra Krishna has written comparatively better lyrics after a long time. The music is not bad to hear but the music director seems to be a crazy person. He seems to have hit upon a particular refrain years ago and since then he has been composing most of his tunes on that uniform pattern. Ramanand Sagar's dialogue doesn't interest us at all.

From the players Dilip Kumar turns to good use that famous face of his with its fixed tragic expression. He is quite faithful to his role and we certainly do not mind his whispers for a change in this loud industry. Madhubala as Kamla looks fair and fairly pretty. She does her work well and with some understanding. Shammi looks a siren all right. While Protima Devi as the 'chief devotee' is ridiculous, Leela Chitnis is tolerable. The rest hardly stay long enough on the screen to be even recognised.

In fine, Talwar Films' "Sangdil" is too dull and too boring a picture. It is sufficiently stupid and certainly powerful enough to spoil an evening.

SANGDIL

Producers:	**Talwar Films Ltd.**
Language:	**Hindustani**
Story & Dialogue:	**Ramanand Sagar**
Lyrics:	**Rajendra Krishna**
Music:	**Sajjad**
Photography:	**Prakash Malhotra**
Sound:	**B. N. Sharma**
Cast:	**Madhubala, Dilip Kumar, Shammi, Protimadevi and Leela Chitnis etc.**
Released At:	**Swastik, Bombay**
Date of Release:	**6th February 1953.**

Directed By:
R. C. TALWAR

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OUR REVIEW

★ ☆ ★

"Sat Nambar Kayedi" Provokes Thought!

Good Dramatic Entertainment

It is always left to Bengal to do something different. "Sat Nambar Kayedi" is a different picture. Its theme pleads for the rehabilitation of a convict—a man who is punished more by society after he has completed his legal sentence and paid his dues to the law.

This subject is treated with sympathy and understanding and if we forget a few flaws, the scenario has been pretty cleverly written. The story has pathos, drama and suspense and succeeds in holding audience interest right up to the end.

A JAIL BIRD

Satya is an old jail bird with seventeen convictions to his credit. While returning home after being freed from jail, he hears some commotion and finds people shouting "thief, thief". In order to avoid capture, he enters a nearby old and dilapidated house where he finds a dead body of a woman. Being a habitual criminal he pulls out a pair of gold bangles from the hands of the dead woman. As he is about to leave, the piteous cries of a lovely little girl lying near the dead body attract his attention. He repeatedly tries to avoid the child and escape but every time the child's cries hold him back. Suddenly his stony heart melts and affection overpowers him and he lifts the child in his arms.

While Satya was in jail another fellow convict, Arun Mittra, in attempting to escape from the jail falls a victim to the police bullets. Before dying he appeals to Satya, prisoner No. 7 and requests him to look after his wife and only child.

Unfortunately, Satya does not have to shoulder the burden of Arun's wife as she had already left this world but the child now becomes his responsibility without his knowledge. That crying child was Arun's.

Satya returns home with the child and hands it over to Binodini, his mistress, a poor slum woman and asks her to mother the child. Binodini is annoyed at first but gradually her own yearnings for motherhood are roused and she takes kindly to the child and names her Aruna.

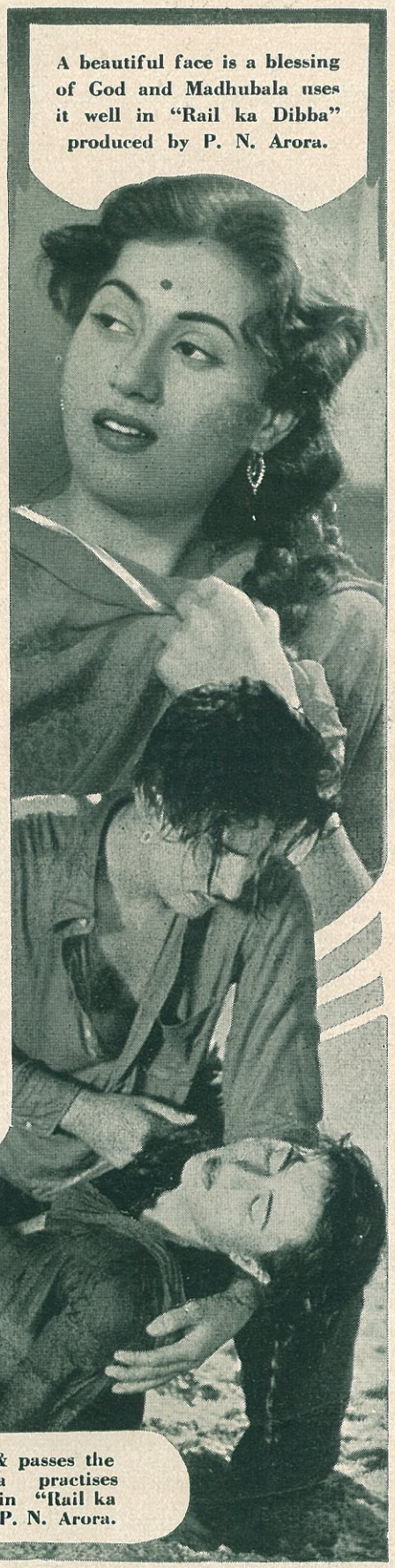
As the girl starts growing up Satya's natural fatherly instinct is roused and he feels that if the girl is brought up in that atmosphere and comes to know the truth about him and Binodini, she would hate both of them. He did not like that anyone should discuss them in the presence of Aruna as that might damage the life of the child or make her ashamed of them. Over this he quarrels with Binodini one day and takes away Aruna to set up another home in a different locality. Binodini could not easily bear this parting.

Satya now starts a new life. His daughter is admitted in a school. He carries her tiffin to school but the other girls mistake him for a servant. Satya feels hurt and decides to look more gentlemanly. He shaves off his beard, buys a set of clothes from the secondhand mart and dresses up in the European style. He starts learning to read and write also. In his earnestness to turn over a new leaf in his life he seeks the help of the local police chief in securing some work. He gets a job as a canvasser for some hair oil on a commission basis and surprisingly enough his first customer turns out to be Binodini. Meeting her after a long time Satya's heart melts and his pride vanishes. Binodini too is affected by this change, but they prefer to stay apart for the sake of the child

WEALTH ALSO FAILS

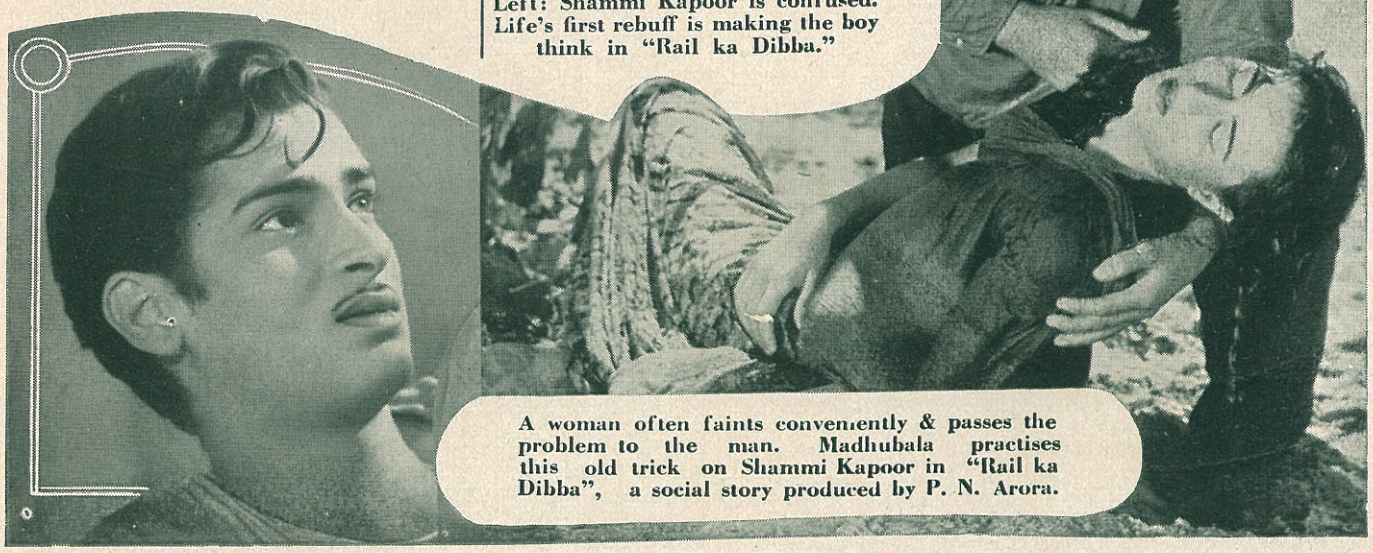
But Satya has to give up canvassing soon, which he had to do by dancing and singing, as he thought that this would harm the prestige of his daughter before her school mates. He tries and gets a job in a shipping office and gradually with an assumed name he starts his own business and in spite of repeated frustrations because of his past sins, by sheer will force and sustained labour he becomes successful in life and acquires fame and wealth.

By this time Aruna, who knew Satya to be her father, is quite grown up and is in college. Binodini in the meantime tortured by her mother instinct and motherly love towards the girl roams about in search



A beautiful face is a blessing of God and Madhubala uses it well in "Rail ka Dibba" produced by P. N. Arora.

Left: Shammi Kapoor is confused. Life's first rebuff is making the boy think in "Rail ka Dibba."



A woman often faints conveniently & passes the problem to the man. Madhubala practises this old trick on Shammi Kapoor in "Rail ka Dibba", a social story produced by P. N. Arora.

of the girl and when she finds her residence stands daily by the road side to get a glimpse of Aruna. Subsequently Binodini takes up the maid's job in the college where Aruna studies and bestows all her motherly affection on her without disclosing her identity.

In the meantime Aruna becomes friendly with Ramen, the son of a wealthy father, Chandrakanta. Satya likes him and thinks about their marriage when his thoughts go back to Binodini. He searches for her but cannot trace her. By accident one day Binodini comes under Aruna's car and meets her death under tragic circumstances. Before Binodini's death, Aruna, however, comes to know that she was her mother.

The marriage of Aruna and Ramen is now arranged and on the wedding night it is accidentally disclosed that Satya is an ex-convict. Chandrakanta becomes enraged and does not want the marriage to take place. He decides to take away his son Ramen when Satya appeals to him and reveals on oath that Aruna is not his own daughter—but just an orphan picked up by him. Ramen however defies his father and finally accepts Aruna as his wife for which he is subsequently disowned by his father. Satya in the meantime tries to find out the real truth about Aruna's parents but Ramen does not admit any claim of Satya on her nor has anything to do with him. Frustrated in his efforts to claim social position and the love of his daughter, Satya leaves the place for an unknown destination.

Once again Molina, the old trouper, gives a good performance as Binodini, though the portrayal of her character lacks dramatic balance at places. Jahar Ganguly plays the convict pretty convincingly. Without being outstanding, he still manages to get audience sympathy. Suchitra Sen, a new find, plays Aruna. She looks smart but gives an amateurish performance. The girl needs more experience. Samar Roy as Ramen makes a pretty good hero. Bhanu Banerjee in a bit role as "Master" attracts attention.

Technically the picture is poor, photography being erratic and sound recording being definitely bad.

A couple of songs are well tuned, otherwise the music in general is poor. Sukumar Das Gupta has not done a bad job of the direction. He has managed to frame most of the emotional moments pretty effectively.

In spite of its faults "Sat Nambar Kayedi" provides some dramatic entertainment, while the theme provokes thought.

It was a garden party given in honour of Sir Alexander Korda and old Alex never knew that India grew so many flowers till he saw them in "Girnar". Here is a top shot showing tops that have become like billiard balls through years of struggle. From left to right: Mubarak, Nayampally, Baburao Patel, David, Mrs. Sushila Rani Patel, Sir Alexander Korda, Mehboob, A. R. Kardar and Seth Jagannath Patel. Those in the background are the usual ice-cream eaters.

"SAT NAMBAR KAYEDI"

Producers:	**S. M. Productions**
Language:	**Bengali**
Story:	**Moni Burma**
Music:	**Kalipada Sen**
Photography:	**Banku Rai**
Recording:	**Satyen Das Gupta**
Cast:	**Jahar, Molina, Suchitra Sen and others.**
Released At:	**Minar**
Date of Release:	**7th February 1953.**

Directed By:
SUKUMAR DAS GUPTA

OUR REVIEW

"Maya Kanan" Is Not A Motion Picture!

Poor Attempt To Revive Barua's Memory!

"Maya Kanan" is the picture which the late Mr. P. C. Barua left unfinished due to his untimely death. His assistants have now completed it and it is on the screen as a respectful homage to the memory of a great director.

Considering that death had snatched away three important artistes, Barua, Prabhat Sinha and Kumar Mittra—all having important roles, it was really an uphill task for the boys to complete this unfinished picture. And yet it must be admitted that with all the handicaps, the job they have turned out is tolerably good.

The usual temptation to use Barua's name for commercial purposes is obvious and we wish the heirs to the unfinished job had contented themselves by merely dedicating the picture to the dead man.

The story was written by Barua and he seemed anxious to present a crime drama in a novel way blending horror, crime and light comedy but unfortunately his death has prevented the actual materialization of a concept that would have been something new in the industry.

The story as it now appears on the screen is so disjointed that one has to depend more on guess work than on visual representation in following the story. The two dummies playing the two different characters, originally played by Barua and Prabhat Sinha, have been mostly photographed from the back. Even then there is no consistency in the appearance of these dummies as they look different in different shots. Continuity so far as make-up, costume, sets and sequences are concerned, is the first casualty. Whatever little we see of Barua on the screen is of course distinctive and bears the touch of genius that was Barua. It is obvious that the portions conceived and executed originally by Barua himself and those that have been handled subsequently by his assistants do not mix-up well.

CRIME AND MYSTERY

One dark night, Mohan and his companion Bhola find themselves stranded in front of a garden house known as "Maya Kanan", which is a private hospital. Mohan enters the house to ask for a torch and is followed by Bhola.

The house seems deserted. Bhola enters in search of Mohan and stumbles against a corpse. Screaming Bhola runs out and returns with a police constable. He meets Mohan but discovers that the corpse has disappeared.

Mohan and Bhola soon meet Dr. Naresh Rai, the owner, who laughs at the whole affair. The doctor takes these two bewildered friends around his clinic. Mohan and Bhola go away quite mystified but decide to solve the mystery.

The hospital is run by the doctor to lure rich patients and cripple them by injections to extort money from them.

Agha also believes in hair-do's. He thinks that a feminine pose looks more convincing with a feminine hair-do in "Patita", a social theme produced and directed by Amiya Chakravarty for Mars & Movies.

Finally he used to consign them to the river reached by a secret tunnel.

The next day Rai Bahadur gives a party to announce the engagement of his daughter Shanta with Mohan. Dr. Naresh is also invited to the party. He comes with his so-called wife Maya, who, though a tool in his hands, is still a woman with a soft heart. At the party the doctor is attracted by Shanta's beauty and gets thinking.

Now the doctor gives a party. He mixes some poison in Rai Bahadur's drink and manages to make both Shanta and her father stay there for the night.

All the guests soon become terror stricken. A horrible sight attracts Shanta's attention. She sees a man being dragged through the corridor like an animal. Shanta rushes out in search of Mohan but before she can cross the corridor she is startled by a sudden loud scream.

Shanta soon becomes a prisoner in the doctor's secret chamber and is forced to accept the doctor's proposal of marrying him to buy her father's freedom.

Next day Shanta is forced to make an announcement of her forthcoming marriage to the doctor. Mohan is stunned. He decides to investigate into the mystery of "Maya Kanan". The drama travels through the usual mystery sequences till the doctor is cornered.

Only the few portions acted by Barua in the role of Mohan are commendable. Similarly the few glimpses of Prabhat Sinha in the role of the devilish criminal Dr. Naresh Rai are good. The two substitutes who play these parts are not at all convincing. Radharani springs a pleasant surprise in the role of Maya—a tool in the hands of the criminal.

The production values are naturally poor.

There is nothing in "Maya Kanan" as a motion picture except that it has some sentimental value due to its association with the memory of P. C. Barua. The picture is a risky proposition for the exhibitors.

"MAYA KANAN"

Producers:	**Indrapuri Studio**
Language:	**Bengali**
Story:	**Late P. C. Barua**
Music:	**Anil Bagchi**
Photography:	**Gyan Sen**
Recording:	**Sisir Chatterjee**
Cast:	**Late P. C. Barua, Kumar, Mittra, Prabhat Sinha, Radharani, Anjali & others.**
Released At:	**Uttara**
Date of Release:	**16th January 1953.**

Directed By:
Late P. C. BARUA &
BIBHUTI CHAKARBURTY

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★ ★ ★ *OUR REVIEW*

"Naam", A Social Crime !

An Idiotic And Rotten Picture !

Here is a producer's tragedy born out of ignorance wedded to some political sophistry. The writer of this story seems to belong to the new order of "progressive" cranks who deny God and love anarchy at any cost. At the moment, however, the producer of "Naam" pays for the expensive mistake of taking a story from a man who uses the screen as a medium merely to ventilate some frustrations, air some half-baked notions about life and to preach a hybrid philosophy denying faith in God and man. The picture has failed miserably. And no wonder!

Young man Kumaran, an heir to a zamindari, after wandering around, returns to his home town and with his mother takes up domestic employment with Malayappan who is supposed to have usurped the zamindari. How this has happened, we are not told, but Sanjeevi, an old native doctor, has the previous zamindari's will and a daughter of his own Prema—the former to go as a dowry to the man who will marry the latter. The man marked out is, of course, Kumaran, the legal heir. Malayappan is also in search of the missing will to destroy it of course and stabilize his position.

Kumaran works like a slave but finds time and energy to seduce Meena, his employer's sister and make her pregnant. This is a new phase of "progressive" vengeance against employers and capitalists seen in many an Indian picture recently. It is Communism of the sex.

The dying old mother soon tells Kumaran of his heritage and advises him to find the money to establish his right in law. In the meantime the doctor's daughter, Prema, manages to fall in love with Kumaran and gives him the will but gets the shock of her life when he calls her "sister". Malayappan, coming to know that Kumaran has the will seeks to destroy him by setting fire to the hut in which he lives. Kumaran is, however, saved and taken care of by the doctor who still hopes to see his daughter become a zamindarini. But when he learns that the will was not with Kumaran and when he orders his daughter to forget Kumaran and she refuses to listen, the doctor interrupts his treatment of the half-burnt Kumaran with the result that he remains too hideous to look at.

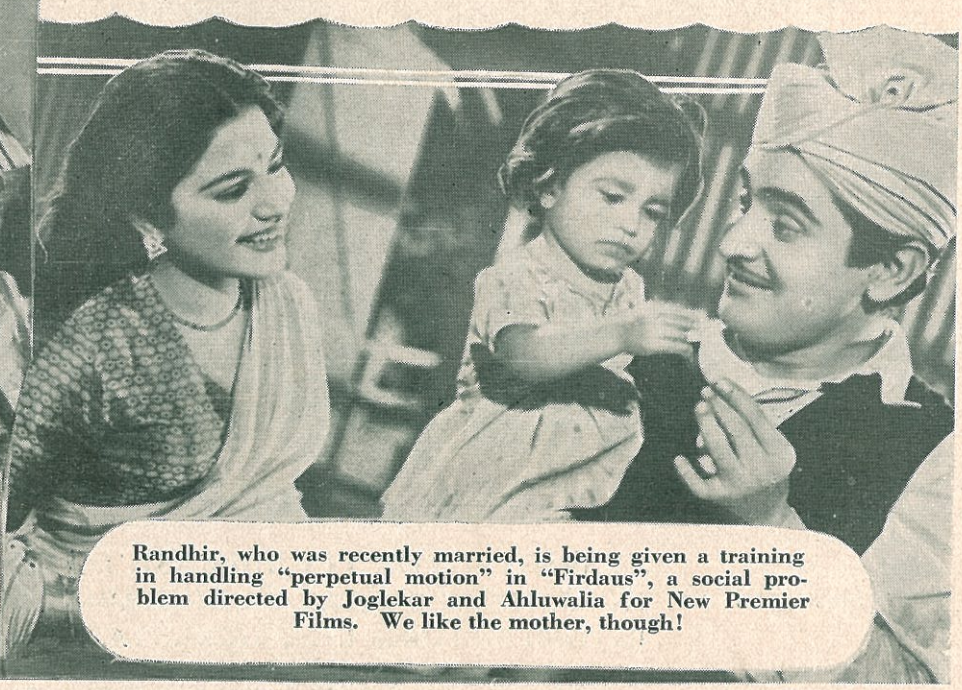
WINKING CENSORSHIP

Shocked at the change in his appearance, Kumaran moves out only at night and is mistaken for a hideous demon prowling abroad. When Meena delivers a boy, Kumaran kidnaps it and brings it up in the ruins in a nearby hill. Then he reveals his identity to the people as a human being and cures them of their dread for him as a ghost. He shows the people of the village the way to better themselves and inaugurates what looks suspiciously like a "community project". The zamindar gets even with him by sowing suspicion in the minds of the people who disown and stone him to death. In his last moments, with Meena the zamindar's sister by his side, he dies after bequeathing the benefits under the will to the people.

This tommy rot passes for a screen story in the South and as people can be found

Some one has set Geeta Bali thinking in "Firdaus", a social story directed by Joglekar and Ahluwalia for New Premier Films.

Om Prakash wears a new face with a new one—Rama—in "Firdaus" of New Premier Films.



Randhir, who was recently married, is being given a training in handling "perpetual motion" in "Firdaus", a social problem directed by Joglekar and Ahluwalia for New Premier Films. We like the mother, though!

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to invest money in a stuff like this, the future of the film industry in the South does not exactly need an astrologer to predict its ultimate doom.

A story with such a fantastically stupid base cannot be expected to have any sensible situations. The whole affair is humbug, pure and simple, harnessed to some pseudo-Communist propaganda which merely seems to teach people to seduce an employer's daughter or sister to restore the balance of economic injustice.

We have a Production Code which the censors are supposed to enforce. But this Code evidently does not apply to the South, the province being probably still considered as the dark continent of the Indian Union.

"Rotten all round" should be the verdict on this picture because there is nothing relieving in it either by way of performances or production values.

It has, however, one lesson to teach and that is that a producer who is idiotic enough to invest money on such a stupid story richly deserves to be a bankrupt. And the sooner he becomes one, the better for our country and her long suffering people. For, it is a social crime to produce a picture like "Naam".

"N A A M"
(We)

Producers:	**Jupiter & Mekhala**
Language:	**Tamil**
Story & Dialogue:	**M. Karunanidhi**
Music:	**Chidambaram S. Jayaram**
Lyrics:	**M. Karunanidhi**
Cast:	**M. G. Ramchander, P. S. Veerappa, M. G. Chakrapani, M. N. Nambiar, V. N. Janaki, P. K. Saraswathi & others.**
Released At.	**Rajakumari, Madras**
Date of Release:	**5th March 1953.**

Directed By:
A. KASILINGAM

OUR REVIEW

"Marumagal"—Simple, Well-told Tale!

A Picture With Human Appeal!

Here is a simple story with plenty of human appeal told in a simple and natural manner. It doesn't dangle a big and mighty theme or philosophy before the people but it does emphasize in a gentle manner the difference between the good and the bad people of the world.

Ramaswamy and Krishnaswamy are village friends. Ramaswamy goes to Madras with the help of Krishnaswamy and there becomes a rich building contractor. His second son Kumar and Krishnaswamy's little daughter even as children were devoted to each other and both the fathers had once wished that these two children should become man and wife. Gunalakshmi, Ramaswamy's wife, in her new arrogance of wealth does not like this proposal. Ramaswamy, as in all other matters, nods assent. Krishnaswamy takes away his daughter Usha to the village from Madras where she was receiving her education. But love that laughs at locksmiths contrives a way out and Usha and Kumar are married by the Registrar, with the help of their friends and without the knowledge of the parents. Krishnaswamy disowns his daughter.

Usha enters her new home which is some menage. Kumar's elder brother Durai is married to a rich wife Santha who sets at naught the authority of her mother-in-law. Her husband's sister Roopa is a headstrong girl and soon gets into the toils of an unscrupulous film producer—a "super-film-producer" who believes in running a "factory" for manufacturing stars, directors etc.—and is seduced by him. Usha is an exemplary daughter-in-law even when her husband goes away to America for further studies. She tries to reform Santha to make her behave better towards her husband in order that he may not stay away from home. When she discovers Roopa's pregnancy, Usha befriends the hostile girl and arranges for the delivery to take place in an obscure village. And when there is a crisis, with a view to save Roopa's reputation, she resigns herself to the ignominy of having borne a child when her husband was away. With the return of her husband from America who refuses to believe that his wife would ever have gone wrong and his meeting with a dreadful accident things begin to sort themselves out, even to the extent of Roopa's seducer being "hoaxed' into marrying her. Usha's goodness is acknowledged and all ends well.

PADMINI ATTRACTS

This simple story has been told in an effective manner with a dialogue that is homely and performances that are natural. The several characters are well portrayed making the picture a realistic experience.

Padmini, who had almost ruined her reputation in the film "Panam", makes amends here. Her acting is quite good but what is outstanding is the verve with which her dialogue is delivered, which is also a characteristic feature of Lalitha's diction. Between the two sisters, they carry away all the acting honours.

The music is not suitable, while the dances could have been cut short with advantage.

And yet, in spite of its small defects, "Marumagal" is a picture which ought to run well in the districts because it will get a readymade audience of unsophisticated masses.

Life is leaving its marks pretty fast on Nargis and yet the girl battles against age and mono'ony pretty bravely in "Angaray", a heart-searching social theme produced and directed by K. B. Lall for Akash Chitra.

"M A R U M A G A L"
(Daughter-in-law)

Producers:	**Krishna Pictures**
Language:	**Tamil**
Dialogue:	**A. S. A. Swamy**
Lyrics:	**Udumalai Narayanakavi**
Music:	**C. R. Subbaraman and others.**
Cast:	**Lalitha, Padmini, K. S. Adilakshmi, C. T. Rajakantham, B. R. Pantulu, D. Balasubramaniam, V. K. Ramaswamy, N. T. Rama Rao, T. R. Ramachandran and Others.**
Released At:	**Kamadhenu, Madras**
Date of Release:	**20th February 1953.**

Directed By:
YOGANAND

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AT HOME AND ABROAD

The nose-ring is the pride of the Maharashtrian bride. In selecting its pearls quite a few experts waste their time, for in the quality of its pearls is reflected the pride or status of the husband's family. What is its crest to a cock is a nose-ring to the Maharashtrian woman. She flaunts it at weddings and festivals and one may miss the woman but never the nose-ring. It is an arrogant symbol of a modest married life. But when the nose is as attractive as Shyama's the ring shoots arrows at the male hearts. Let us see how devastatingly Shyama has used this ancient ornament in "Lahren" a romantic tale produced by C. Ramchandra and directed by H. S. Rawail for New Sai Productions.

GOOD-BYE, PAL !

Bombay, March 13.

Well-known film critic and journalist, Miss Clare D. Mendonca, died of heart failure on Wednesday March, 11, at 5 p.m. at the Masina Hospital, Bombay. She was admitted to the hospital the same morning after she complained of slight uneasiness. At 4-30 in the evening she collapsed and died within half-an-hour.

Clare was one of Bombay University's most brilliant graduates and was a teacher for some time before she took to journalism. She joined the "Times of India" in 1930 and became the film editor for the "Times" and the "Evening News of India" in 1935 and continued in that post till her death.

Twenty-three years of journalism did not dull the edge of her critical faculty. Though she had an unending stock of beautiful high-flown adjectives to describe our pictures, she could on occasions use some choice invectives when the pictures became absolutely unbearable. But being a good and charming woman by nature, praise came more easily to her and became a distinguishing feature of her writing. But even her praise did not improve the producers.

She had a pleasant sense of humour which made her conversation scintillating and endeared her to all her friends. Kind and helpful to people around her, Clare worked quietly for cultural progress, church charities and other deserving causes. She was a good Christian.

Clare was a Justice of the Peace of the Town and Island of Bombay and an Honorary Magistrate for several years.

The funeral was held at 5-30 p. m. on Thursday the 12th March and was attended by prominent film people and journalists.

This ungrateful industry misses no one but we have lost a dear pal and we shall always remember her smiling chubby face. May her soul rest in peace!

PARA'S FATHER !

Bombay, March 26.

Mr. Justice Coyajee, Bombay High Court, passed an ex parte decree granting the claim of the Maharaja of Bikaner for Rs. 2,50,000 from Ehsan-ul-Haq Main Abdul Gani of Lahore.

Mr. Sadul Singhji Bahadur, the late Maharaja of Bikaner had given this loan to the defendant for the purpose of securing exhibition rights of some films in India and Pakistan. The present Maharaja claimed the amount being the only surviving co-parcener of the joint family governed by the Mitakshari system. But the defendant refused to pay it.

The Maharaja in his plaint said that his father had given the amount to the defendant in two instalments, one in November 1948 and the other in December 1949. As the defendant had admitted the earlier deal, the question of time-bar didn't arise. Though the defendant was a Pakistani national, and staying in Pakistan since 1949, he came to India twice. The late Maharaja had asked the defendant to give the names of the pictures in respect of which he had secured exhibition rights, as he was entitled to a first charge on the realizations, but the defendant failed to do so.

ANOTHER FLING

Hollywood, February 18.

Hollywood actress Joan Fontaine married Collier Young, Ida Lupino's ex-husband. Let us hope Joan has struck a better bargain this time!

STUDY & MORE STUDY !

New Delhi, February 18.

Dr. B. V. Keskar, Minister for Information and Broadcasting, said in the House of People, that the recommendations made by the Film Inquiry Committee were being embodied in a Bill and representatives of the film industry would be consulted before finalising the Bill.

During 1952, 28 films had been totally banned. He denied that there had been a change in the censorship of films. Some additions were however made to the Cinematograph (Censorship) Rules of 1951 to ensure closer scrutiny of films submitted to the Central Board of Film Censors.

The Government was studying a plan to encourage light music to substitute film records broadcast by All India Radio.

How long will this study take was not told by the Minister.

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Don't say God is within You
But say You are within God

Sayeth-CHANDIDAS

Whom a Washer Woman gave the impetus & WHO IS SHE?

Rami-Dhoban

Starring —

KAMINI KAUSHAL
ABHI BHATTACHARYA

LEELA CHITNIS ★ TIWARI ★ VANMALA
S. N. BANERJEE ★ SHALINI ★ MISRA ★ RAI MOHAN
SANJIB ★ SHYAM ★ SRIRAM & R. VYAS

Dialogue : **R. S. SHANTI [LUCKNAVI]**

Lyrics : **PANDIT RAMMURTI**

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THE JARRING NOTE

Hollywood, February 20.

Film actress Joanne Dru, ex-wife of Dick Haymes, attached the property of her husband Haymes to recover $27,000 which he owes her, as a part of her claim from their property settlement agreement.

Evidently the singer's life has quite a few discordant notes.

NEW RACKET

Madras, February 11.

Speaking at the Rotary Club, Dr. Frank Buchman, initiator of M.R.A., said that Mr. Devdas Gandhi had just written to him suggesting that the Moral Rearmament Chorus should sing some of Gandhiji's favourite songs in the new Indian documentary film on the Mahatma's life.

Dr. Buchman recounted his first week-end with Gandhiji in 1915. He also knew Devdas for many years.

The Moral Rearmament Association has been travelling all over India for the last so many months. We have read their speeches, seen their plays and judged their 'moral' quality as well.

Can't Devdas Gandhi spare us the M. R. A. chorus torture at least in Gandhiji's documentary film?

GOOD OLD CECIL !

London, February 11.

British film pioneer, Cecil Hepworth, died at the age of 79.

In 1898, he converted his cottage and garden into a film studio. His enterprising spirit helped him to achieve his ideal and he made many films. In 1901, he made photographic history by filming the funeral of Queen Victoria.

In these days of technical perfection, it is pleasant to recall the pioneering efforts of Cecil to give the world some entertainment.

BUT THE CENSORS ?

London, February 12.

Queen Elizabeth II and the Duke of Edinburgh saw the French film "Belles of Evening".

This film was passed by the British Censors and is reported to have created some sensation because there is a nude shot of the Italian actress Gine Lollobtiza. The nude scene has been photographed from a distance.

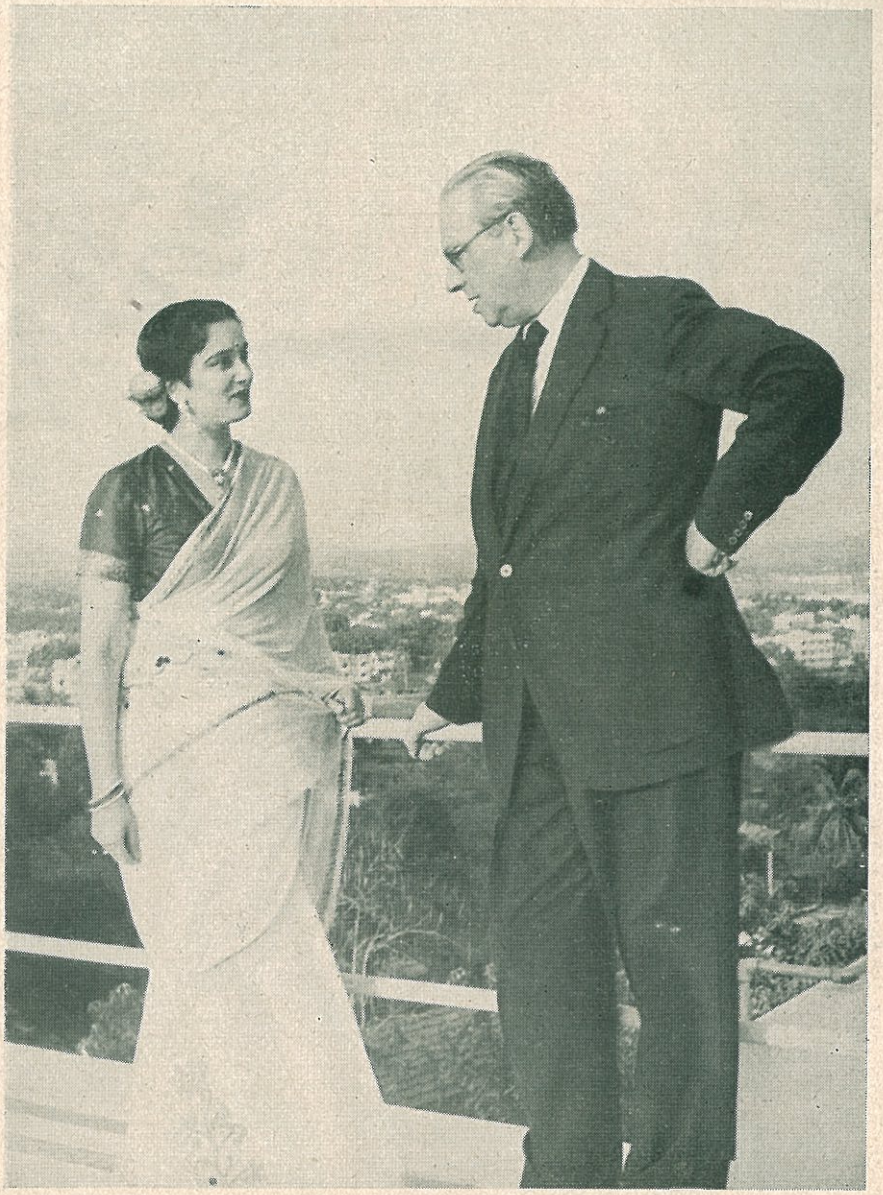
We hope the Queen enjoyed the film. Why, doesn't some one import this film into India? That single shot has a big fortune in it.

BLOOD AND MUSIC

Kanpur, February 27.

Film songs are undoubtedly popular. But when it becomes a craze, it can drive a man to anything, even murder.

An organiser of a stage-drama gave devotional music in his programme. The film-music votary requested him for a few lilting film melodies. The organiser refused to comply with his request. As he was returning home early in the morning, the other man is alleged to have stabbed him with a kukri. The alleged assailant has been arrested.



On the top of Girnar! "This is the most wonderful house I have ever seen. You should be very proud of it, Mrs. Patel!" said Sir Alexander Korda. "At this height," said Mrs. Patel "one is closer to God and further away from pride, Alex". Alex is still thinking over that.

Music is divine but certainly not film music!

ESTHER'S FORTUNE

Hollywood, February 20.

Esther Williams, the screen nymph of Hollywood pictures, is getting more fans and admirers with every new picture that she makes. For the seventeenth time she thrills audiences in "The One Piece Bathing Suit" a musical biography of Annettee Kellerman. And the reason for this aqua-glamour queen's success is an individualistic style of acting coupled with swimming grace.

She has earned millions of dollars in the last ten years of her screen career and this is how she has invested some of her earnings. With her husband Ben Gage, she operates a restaurant, a cocktail bar, an aluminium factory and a small-parts shop.

That is a wise girl who has made swimming a business. Let us hope she sticks to her partner as wisely.

BHUPAT KAKA !

Bombay, February 22.

Mr. Bhupatrai Vishwanath Oza, head of the Ranjit costume department, Ranjit studios, died on the 20th February at the age of 58.

He joined Ranjit in 1929 right in its beginning and worked for 24 long years till his death. He was a familiar sight in the studios with his imposing moustache and an ever-ready smile. He was skilled

महात्मा

مہاتما

सत्यमेव जयते
आल्हाद चित्र

HINDI MARATHI ENGLISH

Starring

Jagirdar ★ David ★ Madan Mohan ★ Rekha

Produced & Directed

by

DATTA DHARMADHIKARI

ALHAD CHITRA
ANAND BUNGALOW,
KARVE ROAD,
POONA 4.

Distributors

Bombay—AJANTA FILMS.

C. P. C. I.—NAGIN PICTURES.

in the art of tying turbans and any actor in need of his assistance ran to him at all odd hours of the day and night.

Bhupat Kaka, as he was affectionately called, was of a kind, generous disposition and loaned money to many Ranjit workers. He will have to return to earth again to collect 90% of these loans. He was thus a great help during the last six or seven years when the Ranjit company was passing through a great financial crisis. He looked upon Ranjit as his own home and it was his home except when the dog, which he loved deeply, made him come to his own home every evening. Bhupat Kaka was a great dog lover and that is perhaps one reason why he spent a lifetime in Ranjit.

As a mark of respect to his memory, the Ranjit Studios remained closed on February, 21. May his soul rest in peace!

STANDING TECHNICIANS

Madras, February 21.

At the second session of the All India Cine Technicians Conference, the Standing Committee elected Mr. K. Ramnoth, a well-known film director of Madras, as the president.

The Standing Committee has 12 members, four from each of the three provinces, Bombay, Madras and Bengal.

The technicians are meeting soon and we hope K. Ramnoth does his bit and the members of the Standing Committee don't remain standing.

VENICE FILM FESTIVAL !

Venice, February 25.

The annual Film Festival is being held at Venice from August 20, to September 4.

The organisers have announced new regulations this year such as: Only countries producing more than 100 films a year will be allowed to enter three films. Countries producing between 50 and 100 films a year will be allowed to enter two films and countries producing less than 50 a year may enter only one film.

A six-man committee will see the films and eliminate those that might "hurt the national sentiments of any country." The total awards this year are 8. The Grand Award is of course a golden statuette of the "Lion of Saint Mark" symbol of the City of Venice.

All these years, the Festival had become long and boring owing to the large number of entries. The screening committee, the organisers feel, will help to maintain a higher quality in the selected pictures.

As long as the screening committee is composed of honest and intelligent critics, the Festival is likely to be a success.

KESKAR EXPLAINS

New Delhi, March 11.

Replying to a question in the House of People on the alleged decision of the South Indian Film Chamber of Commerce to boycott A.I.R., Dr. B. V. Keskar said that there was no ban on A. I. R. artistes working for films or vice versa.

As regards the Chamber's decision, the Government had no information but from press reports, they knew about it. This attitude was a result of reduction of film music on A. I. R.

Dr. Keskar also said that the factory for production of raw films and photographic materials had not yet been installed. A government scheme approved in February '52 did not materialize owing to lack of funds.

WITHOUT PHONEY CRICKET

Hollywood, February 22.

Film actress Joan Crawford is reported to have collected $250,000 for the Texas Theatres Crippled Children's Fund in 1952.

That is a spectacular amount and we congratulate Joan on her achievement.

MARLON'S MOVITA

Hollywood, February 18.

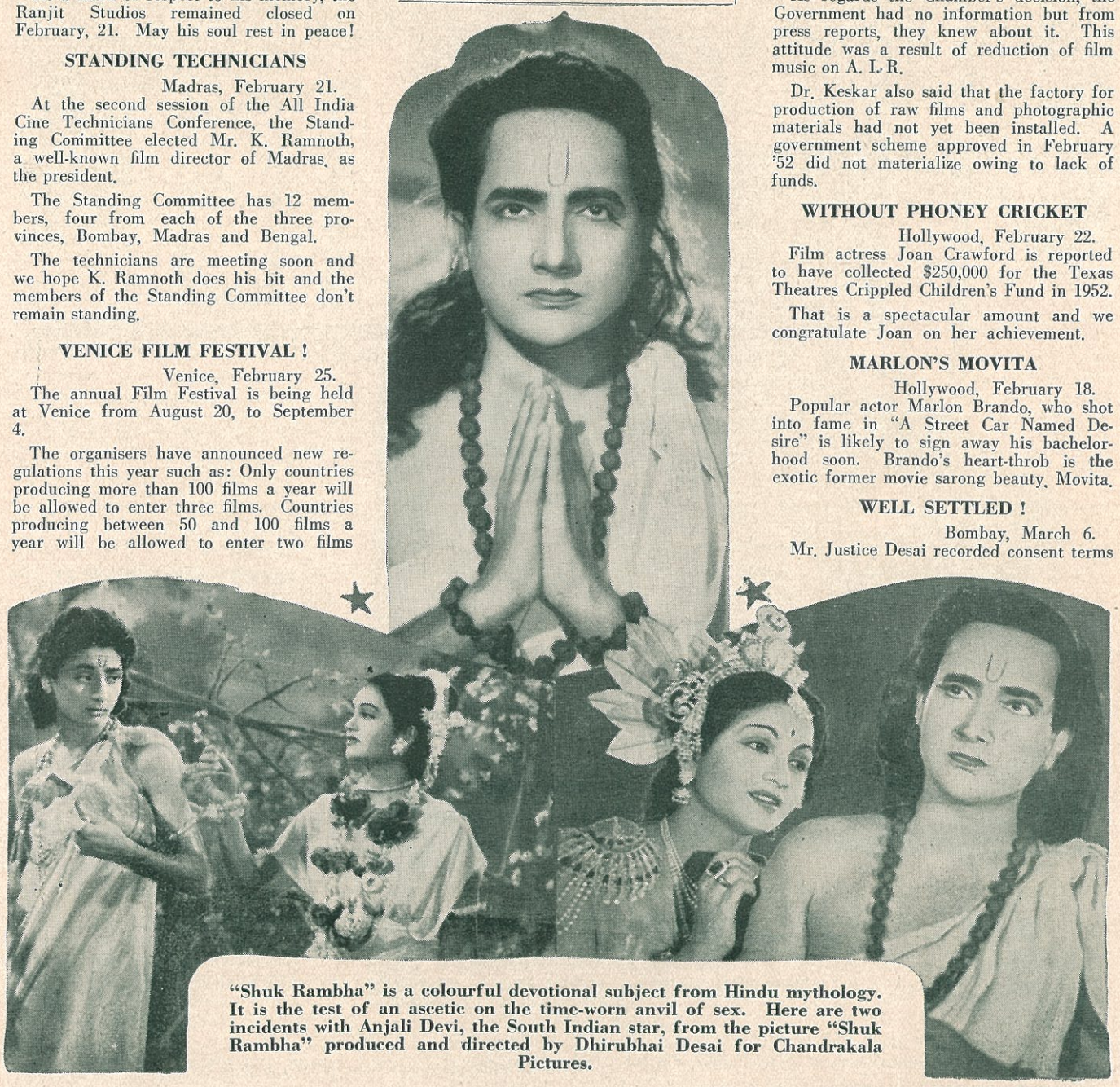
Popular actor Marlon Brando, who shot into fame in "A Street Car Named Desire" is likely to sign away his bachelorhood soon. Brando's heart-throb is the exotic former movie sarong beauty, Movita.

WELL SETTLED !

Bombay, March 6.

Mr. Justice Desai recorded consent terms

Bharat Bhushan has the face of a screen god and he plays these roles to perfection. He gives one more superb performance in "Shuk Rambha" produced and directed by Dhirubhai Desai for Chandrakala Pictures.



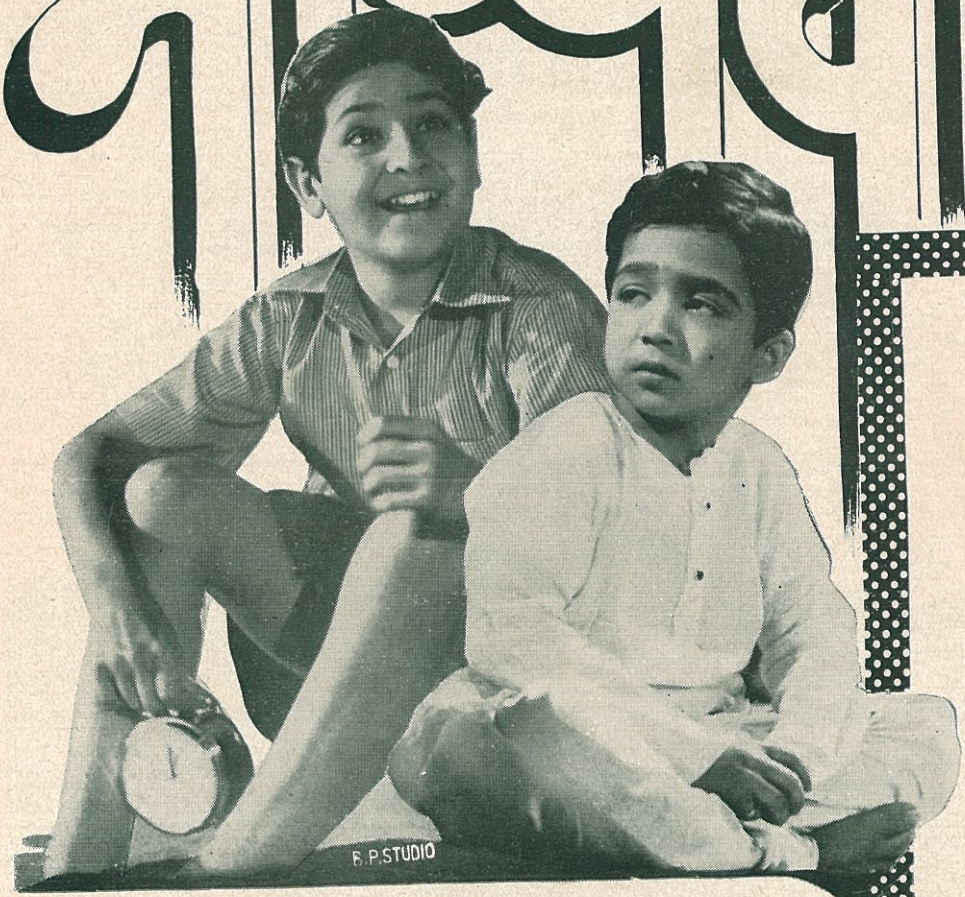
"Shuk Rambha" is a colourful devotional subject from Hindu mythology. It is the test of an ascetic on the time-worn anvil of sex. Here are two incidents with Anjali Devi, the South Indian star, from the picture "Shuk Rambha" produced and directed by Dhirubhai Desai for Chandrakala Pictures.

UNFORTUNATE . . . . ?

But he made his mark by facing the irony of FATE !

रूपकमल चित्र

भाग्यवान



BHAGYAWAN

RUPKAMAL'S SIGNIFICANT SOCIAL

STARRING —

NIRUPA ROY

RAJA NENE
YASHODHARA KATJU
RADHAKISHAN
RATANKUMAR
ALHAD &

BABY SHAKUNTALA

Direction —
DATTA DHARMADHIKARI

Music —
AVINASH VYAS

Story —
DADA MIRASEE

Screenplay & Dialogue —
PT. MUKHARAM SHARMA

Camera —
E. MOHMAD

Produced By —
MAHIPATRAY SHAH
ANUPCHAND SHAH

Bombay City, Suburbs & Maharashtra —
CHINUBHAI C. SHROFF C/o FORWARD FILMS
C.P.C.I.—**NAGIN PICTURES, BHUSAWAL.**

—For Other Territories —
RUPKAMAL CHITRA, 201-B, KHETWADI MAIN ROAD, BOMBAY 4.

in suit filed by the Commercial Finance Corporation against Sohrab M. Modi, K. M. Modi and the Western India Theatres Ltd., for recovering 3 lakhs, at the Bombay High Court.

The sum was advanced for the production of "Jhansi ki Rani". The plaintiff had taken out a notice of motion for the appointment of a receiver of the realisations of "Jhansi ki Rani", pending disposal of the suit.

When the notice of motion was called out on Thursday the 5th of March, the court was informed that the whole suit was now being settled.

The consent terms arrived at between the parties are: A cheque for a sum of Rs. 1.00.000 was handed to the plaintiffs. The balance is to be paid in two instalments on April 15, and May 15, 1953.

REBOUND IN ROMANCE

Hollywood, February 20.

Actor John Payne is dating actress Coleen Gray but when their names are linked together in the gossip columns John and Coleen seem to be the most surprised ones in the lot. Once before they were to have married but they didn't reach as far as the wedding altar.

John's ex-wife Gloria de Haven, is likely to become Mrs. Kimmel soon. After that perhaps John will make up his mind.

STOPPED THINKING

Moscow, March 8.

Russian composer Sergei Prokofiev died of a cerebral stroke at the age of 62.

Prokofiev learnt to compose even before he knew writing and tried his hand at opera when he was nine. He lived abroad in England, France and United States for several years and returned to Russia in 1934.

In Russia his compositions were attacked for formalism and a few Bolshevik critics said that his music was influenced by bourgeois fashions.

COERCION !

Jaipur, March 8.

Some persons are reported to have created trouble in a local cinema theatre. They asked the theatre management to close the theatre in observance of a hartal to protest against the arrest of Dr. Shyama Prasad Mookerjee at Delhi. The management refused to close the theatre. When the show began, some people are alleged to have thrown stones from inside the hall.

The police restored order and arrested four people.

HER HORSE MUSIC

London, February 21.

Mrs. Diana Gould, an English woman, claims that she can quieten the wildest horse or 'brumby' as it is known in Australia, in a few months and turn it into a placid animal.

Mrs. Gould who runs a riding school for children says: "Horses like rhythm. I have an atrocious voice but they love to hear me sing."

Indian film producers who insist on making their heroes and heroines woo rough horses should learn Diana's secret. Is it the "atrocious voice" that does the trick? Diana, however, did not specify the sex of the horses she can tame.

What else can a producer do but to encourage another man to do the same mistake? Sir Alexander Korda performed the "Muhurat" of Producer Mehboob's new picture "Amar" at the Central Studios. From left to right: Seth Prahladrai Seksaria, Baburao Patel, Sir Alexander Korda and Producer Mehboob. Behind is seen Capt. Hussey, Personal Secretary of Sir Alexander Korda.

BEAR APPEAL

Hollywood, February 23.

Ann Sheridan, oomph girl of American movies, had an interesting experience while working on the sets of "Flame of Timberlane."

She was supposed to be running through a forest and a bear had to behave ferociously towards her. The bear, Big Doug, a trained one, hugged her instead of getting ferocious and spoilt 12 takes.

Big Doug must be having a keen sense of smell. He only reacted to the oomph in Ann and we can't blame it for doing that. Ann appeals also to the bear.

PRICE OF PROHIBITION

Madras, March 3.

The Government of Madras have again ordered a cut of 16-2|3% cut in the power supply in addition to the 50% cut in force from March 1. This cut affects all cinemas in those areas which are served by Pykara, Mettur and Papanasam hydro-electric systems. These cinemas will be allowed to run one show per day.

The 66-2|3% cut is due to the deterioration in the water levels in the hydel reservoirs.

PEOPLE PAY

London, February 25.

The annual report of the British Film Production Fund also known as the Eady Fund revealed the following facts:—

In the 12 months ending August 1952, British cinemagoers paid out in extra pennies on the price of their seats the sum of £2,969,149. This was given to 57 British film producers as a kind of bonus in respect of 507 films made during the last five years.

Short films under 3500 feet, however, earned more—£5593 as bonus during the same period. Payment on individual films from the Eady Fund amounted to £91,485 for the first 12 months of release.

Films over 3500 feet grossed £5,744,710, so the "bonus" money collected from cinemas during the year was about 50% of the total.

Most of the "bonus" money which was again put into production was received directly from exhibitors paying duty by means of taxed tickets. The number of defaulters had increased. That would weaken the British film industry which depends on this box-office bonus for its survival.

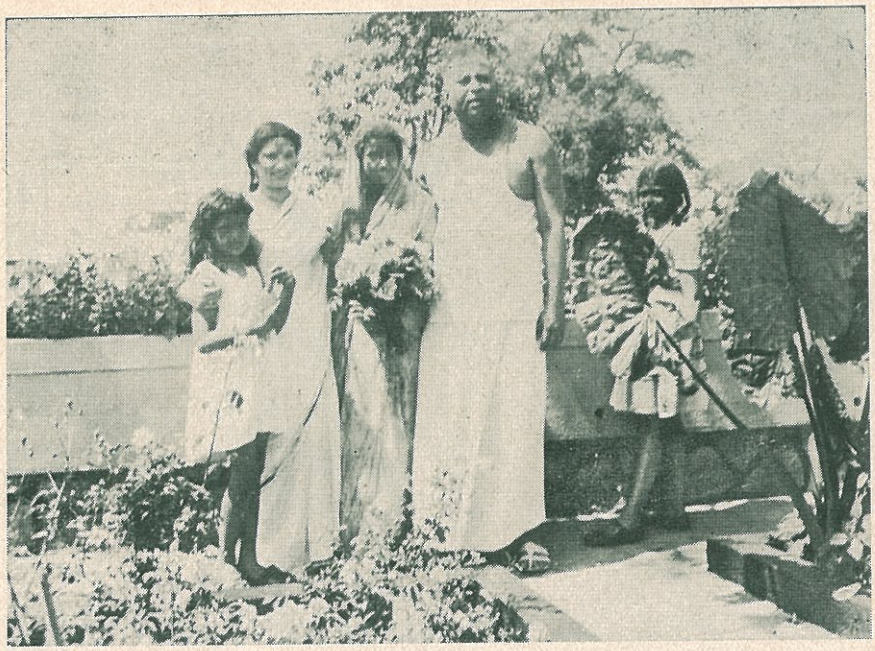
CAT AND DOG BUSINESS

Hollywood, February 21.

Charming actress Ann Blyth will marry Dr. James McNulty. Dr. McNulty is brother of film actor and singer Dennis Day.

Ann came to Hollywood at the age of 14 after having made a name on the Broadway stage. She was seen recently in "The Great Caruso".

Both Ann and James are reported to have Irish blood in them. Let us hope it doesn't start boiling at the wrong time.



These are not refugees from East Bengal nor a family of Toda aborigines of the South. This a Holi painted group of respectable people. From left to right: Miss Kavita Sood, Mrs. Sushila Rani Patel, Kamini Kaushal, Baburao Patel and Miss Bindu Sood. That is how film folks brought Holi to Girnar and painted the house red.

IMPATIENT ANDHRAS

Vijayawada, February 25.

Andhra musicians held their second All India Musicians' Conference and requested the Union Government to open an arts academy with a separate seat for music in every state of the Union.

Another resolution adopted by the Conference said that the Union Government should give an opportunity to state government to send a representative each to the International Music Academy. Finally they wanted the Andhra University to introduce music as a special subject.

We have already established a Sangeet Natak Akadami in Delhi. Let us wait and watch its progress before we rush art to every corner of India.

PITY !

Hollywood, February 20.

Donald O'Connor, the sprightly actor of "Francis", the picture on the talking mule, said that his wife Gwenn had already separated from him.

Gwenn was now filing for divorce because "We have not been getting along for years. This is nothing sudden and the fact that Gwenn wants a career has nothing to do with it."

All the comedy on the screen can't bring one smile in Donald's life.

BOREDOM TO CONTINUE !

New Delhi, March 2.

Replying to Dr. R. S. Singh, Deputy Minister Sardar Surjit Singh Majithia stated in the House of People that the Indian Motion Picture Producers' Association which had decided not to enter into any fresh agreement with the Defence Ministry for the supply of films for exhibition to troops had now agreed to renew the agreement.

General Cariappa is reported to have condemned Indian films in a speech at Madras and the IMPPA was hurt over his remarks. On second thought, the members changed their mind and decided to renew the agreement.

It doesn't pay to be vindictive against the government and we are glad the IMPPA has reconsidered its earlier decision.

WHAT PRICE ART ?

Hollywood, February 25.

Jill Hollingsworth, daughter of Mrs. Beatrice Hollingsworth, has a pathetic story behind her new stardom. Beatrice was keen that her daughter should take to acting and not having the wherewithal embezzled 25,000 dollars to make her child happy and comfortable and to spend good money in dramatic training. Beatrice was, of course, sentenced to five to fourteen years imprisonment.

Producer Jack Broder read of Jill's plight and has now given her a supporting role as an entertainer in the Korean war story "Steel Bayonets".

A mother's love is ofcourse proverbial, but poverty can drive a person to any limits of desperation.

MARRY SAM !

Hollywood, February 15.

Ex-Indian citizen film actress Merle Oberon has now applied for American citizenship.

Ex-wife of well-known producer Sir Alexander Korda, Merle has reopened her Bel Air home and may even work in some pictures. Said she: "I have come to the conclusion that I want something more than just an American film career. I want to become an American citizen." The easiest way, of course, is to seek an American mate!

ICE-CREAM SHOWS

London, March 5.

Fifty cinemas in Britain are for sale. In order to facilitate their quick sale, the cinema owner has offered to sell them on easy terms—£200 down and the rest by monthly instalments.

Formerly exhibitors used to make more money by selling ice-cream in the theatres and thus they made up for the dull box-office collections. When sweets were derationed, cinemagoers bought less ice cream and the exhibitors began losing at the box-office.

That explains why the cinemas are for sale. It seems the exhibitor in Britain has to be a clever dealer in sweets to make the pennies fall into the coffers.

BEGINS MONKEY BUSINESS

Hollywood, February 22.

Director Howard Hawks, 53, married Miss D. Hartford, former New York model. Howard has a one-year assignment in Europe and the newly-wed couple flew there for their honeymoon.

Howard Hawk's recent picture is a fine comedy called "Monkey Business" starring Ginger Rogers, Cary Grant and Marilyn Monroe. Marriage with a model is also monkey business.

SOLVENT AGAIN !

Bombay, February 18.

Mr. Justice Desai at the Bombay High Court, set aside an ex-parte order passed against Nasir Khan, film actor, adjudging him an insolvent.

The ex-parte order adjudging Nasir Khan and Syed Muzaffar Nawab insolvents had been passed in December 1952. The ex-parte order was passed by the judge at the instance of Harbanslal Sohanlal Jerath who had taken out a notice for having Nasir Khan and Syed Muzaffar Nawab declared insolvents in respect of an ex-parte decree obtained by him in a suit filed by him against them for Rs. 36218. Harbanslal held that the amount was paid to Nawab for producing "Saaz" in which Nasir Khan played the hero and stood surety for repayment of the loan.

Nasir Khan filed the present application for setting aside the order against him on the ground that no notice of insolvency had been served on him and that Harbanslal had failed either to give up the security of the permit of the film "Saaz" which he held, or to give an assessment for its value.

A GOOD BEGINNING

New Delhi, March 15.

Dr. Rajendra Prasad awarded a purse, a shawl and a "sanad" each to four exponents of Hindustani and Karnatic music at an impressive ceremony held at Rashtrapati Bhavan.

The musicians honoured were Mr. Dwaram Venkataswami Naidu, Karnatic violinist, Semmangudi Srinivasa Iyer Karnatic vocalist, Shrimati Kesarbai Kerkar, Hindustani vocalist and Ustad Hafiz Ali Khan, Hindustani sarod player.

The President, Dr. Rajendra Prasad said that since the system of awards began, there has been great activity in the field of music, dance and drama. Let us hope the Sangeet Natak Akadami inspite

of its funny name inspires more people to come forward and revive ancient classical music.

USE BURQUAS

Karachi, February 16.

Following the example of the N.W.F.P. Government which promulgated an order to curb glamour, the Bahwalpur State in West Pakistan has banned the use of silken clothes and cosmetics by high school girls and college-going girls.

The girls have been prescribed a three piece dress which consists of poplin shirt, salwar and white mulmul or net dopatta.

That is an austerity outfit probably to ward off the hungry Pakistani male eyes! But why not enforce the burqua and leave the rest to guess work?

RED HOT STUFF

New York, February 12.

According to Mr. Henry Lee, part owner of the Chinese Film Exchange, the United States imported more Chinese films than any other country.

Chinese led the list with 76, Britain 67, Mexico 58, Italy 49, France 32, Germany 23 and the rest divided among 10 or 12 other nations.

There were 20 Chinese cinemas in the United States and 10 in other parts of North and South America. Mr. Lee said that he would import 150 films from Hong Kong in the next year. Hong Kong was the only place where non-Communist Chinese films were produced for export.

The Chinese films were destroyed after 18 months' showing. Evidently they are not worth preserving. Let us see whether they continue to import films of New China in future.

LOSING MONEY

New Delhi, February 27.

Replying to Mrs. Violet Alva in the House of People, Dr. Keskar said that Rs. 2,71,000 had been sent out of India during 1952 to Radio Ceylon for advertisements by Indian and foreign firms on that radio. Out of this amount Rs. 2,24,000 was remitted by foreign firms.

While the All India Radio has remained at a static level, Radio Ceylon is making great strides in popularity. We know that the A.I.R. has been in the throes of labour for quite a few months under Dr. Keskar but nothing substantial has come out yet. In the meantime India is losing money on airy nothings.

AND FILM ACTRESSES ?

London, February 14.

76-year-old Judge Scobell Armstrong has a long experience of divorce cases, having dealt with more than 1500 couples. He has come to the conclusion that there are only four t/pes of women and the men who want to be happy should avoid them.

First: "The women with catty eyes. Look at her eyes and see if they are warm, bright and kind, or catty. If they are catty, beware."

Second: "The saintly woman or the woman who spends her life in the church. Saints are wonderful but they may be rather difficult for sinners to live with. The wife who is always wanting to reform can be very trying."

Third: "The Amusement fan! The wife who always wants to go out for amusement can be very trying too."

Lastly: "The stupid woman! Marriage with a fool, however sweet and lovely, is a drab affair. She will have stupid children."

The judge seems to have simplified the complex, million-sided woman nature into a neat quadruple. If this solution can end a man's misery, we have no objection at all.

But what about the film actress? She is neither of these four and yet has more divorces to her credit than any other woman living on earth.

SORRY, DIDN'T DIE !

Bombay, February 20.

Mr. Navin Yagnik, president of the Cine Junior Artists' Association who had begun a fast unto death to secure recognition of the claims of junior cine artistes ended his fast on Tuesday the 17th February.

A representative of the Film Artists' Agency assured Navin Yagnik that the agents who were members of the Agency, would enter into negotiations with the Cine Junior Artists' Association. His fast then ended.

We hope the fast has removed the gas Navin had in his head.

GETTING WISER

Toronto, February 17.

Under the new provisions of the Theatres and Cinematographs Act of Ontario, newsreels are likely to be exempted from censorship. That means the newsreels will enjoy the same privileges as newspapers do now.

The Ontario Censor Board brought down the inspection charge for newsreels from $6 to $1 per reel, some years ago.

Mr. O. J. Silverthorne, chairman of the Motion Picture Censorship, has called for suggestions to improve the industry and to revise the present Act at the next session of the legislature.

BLIND AMERICANS

Washington D.C., February 15.

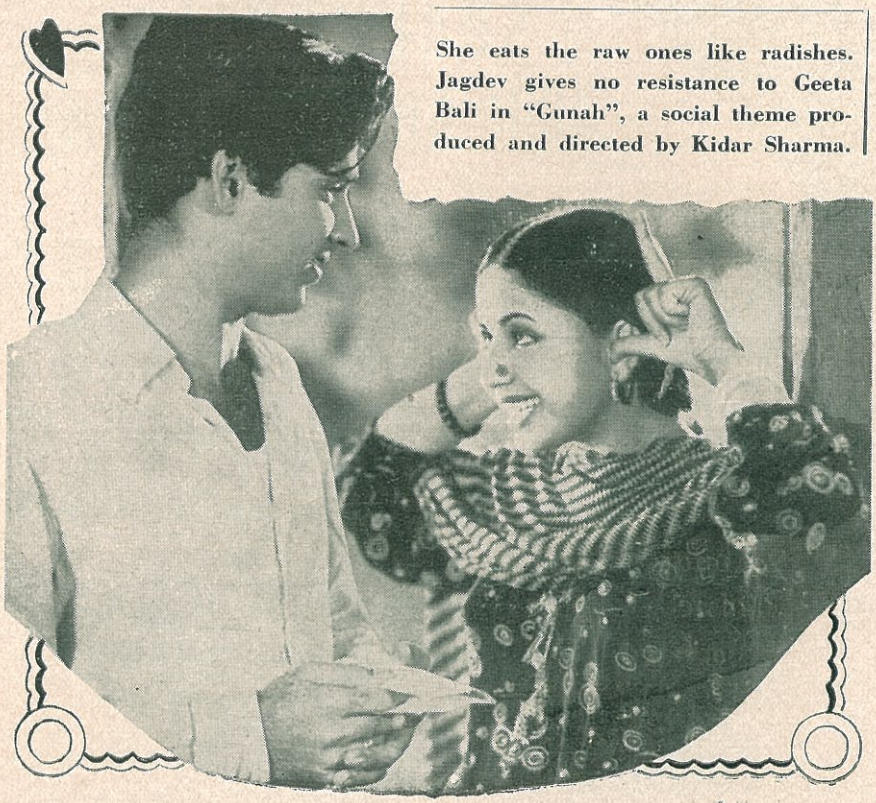
In their yearly report, the House Un-American Activities Committee, stated that the Hollywood screen would have become a medium for Communist propaganda had they not exposed the Communist infiltration methods.

The film people had co-operated much better now than they did in the earlier 1947 hearings. The money which the Communists utilized for their propaganda in America was fast diminishing.

The Committee reported that 30 persons had been one-time members of the party and they "have been of invaluable assistance to the Committee and the American people in supplying facts relating to Communist efforts and success in infiltrating the motion picture industry."

The list included Elia Kazan, Edward Dmytrk, Sterling Hayden, Larry Parks, Budd Schulberg, Frank Tuttle and Clifford Odets.

The Committee had still to examine many more witnesses. And yet after all this vigilance, the Indian "honeymoon" goodwill delegation which visited America last September contained Communists, "fellow travellers" and "Communist sympathizers" to take the message of peace to America.



She eats the raw ones like radishes. Jagdev gives no resistance to Geeta Bali in "Gunah", a social theme produced and directed by Kidar Sharma.

Pragati Pictures

Present

TOOTE-KHILONE

Starring

SHEKHAR · POORNIMA · GULAB

& 2

Directed By
NANABHAI BHATT
Music
CHITRAGUPTA M.A.
Story Dialogues
AKHTAR MIRZA
Produced By
N. MEHTA

Chaudhu Studio Ltd

Mayur Chitra

Presents

SHAKUNTALA

ABHI BHATTACHARYA

in

Ram Kahani

Directed By ..... **RAVINDRA**
Story By ..... **GUNWANTRAI ACHARYA**
Songs ..... **PRADEEP**
Music ..... **AVINASH VYAS**
Produced By ..... **MAFATLAL SHAH**

For Particulars : Contact

. . . **KRISHNA CINEMA, 2nd FLOOR, CHARNI ROAD, BOMBAY—4.**

She likes it but a woman likes it more after a little struggle and pushing away. The man is, ofcourse, always in a hurry. Begum Para seems to say "what's the hurry?" to Shekhar in "Naya Ghar", a social story produced and directed by D. D. Kashyap.

PAYING BACK

Washington D.C., February 17.

The Commerce Department reported that the rentals for foreign films in the United States reached a new high in 1951. In 1947 it was $3,000,000, in 1948 $5,000,000 and $4,000,000 each in 1949 and 1950. In 1951 it reached an approximate $11,000,000, that is 7 million dollars more than the previous year.

ACTRESS LOSES !

Bombay, February 11.

Mr. K. M. Vakil, Judge, Bombay City Civil Court, dismissed the notice of motion taken out by film actress Nadira in connection with the suit filed by her against Manmohan Films to restrain the defendants from exhibiting their film "Akash" till her role was completed in conformity with the original script.

Nadira said that they had fixed the sum of Rs. 10,000 to be paid to her. The producers did not fix the shooting days in consultation with her and owing to short notice she could not attend the shooting of a particular day in December. They then curtailed her role and completed the picture to avoid payment to her.

The defendants alleged that Nadira had non-cooperated with them and caused them loss. The defendants submitted that the contract being one which depended on the personal qualifications or violation of the parties, could not be specifically enforced. They further denied the plaintiff's allegations and stated that no injunction could be granted.

The Judge upheld the contention of the defendants and dismissed the notice of motion.

NOTHING IN INDIA ?

Washington D.C., February 14.

$111,600,000 of the American film industry were invested in foreign countries at the end of 1950, according to figures furnished by the Commerce Department. The largest amount was in Western Europe—$56,400,000. Next largest investment was in Canada, $22,900,000. In Latin America they had a stake of $16,400,000. Rest of the world accounted for the remaining $15,900,000.

From India, American producers can take away the entire loot.

DEATH OF A MUSICIAN

Bombay, February 11.

Well-known musician Suresh Babu Manay, the eldest son of the late Abdul Karim Khan, died of heart failure at the age of 50.

Gifted with a rich voice, Suresh Babu sang classical and light music with a rare ease. He directed the music of films like "Devayani", "Sach Hai", "Amrit Manthan", "Chandrasena", "Nandkumar" etc.

He was also a successful actor on the screen and the stage, having worked in a variety of roles—as Arjun in "Saubhadra", Ramlal in "Ekach Pyala", etc.

With his sister Hirabai Barodekar, also a well-known exponent of Hindustani classical music, he toured East Africa some time ago. A simple man, he did not care for publicity but enriched the field of music by his humble efforts. His favourite thumris were "Baju Band" and "Nahin aavata chain". Those who have heard him will miss his pleasing melodies.

PRIMITIVE PEOPLE

Ottawa, February 20.

While there has been a fall in the box-office collections all over the world, Canada doesn't seem to have been affected yet.

Canadian filmgoers spent a total of $108,207,000 on motion picture entertainment, an increase of 15% over the previous year's total of $94,152,000.

Motion pictures still seem to be a new wonder in Canada.

WHO CARES ?

New Delhi, February 26.

The Government of India has nominated Shrimati Zarina Currimbhoy and Mr. Dileep Kothari of Bombay as members of the Film Advisory Board in place of Mr. Frank Moraes and Mr. S. A. Aiyer.

WISE AT 60

London, March 8.

The Earl of Norbury has decided to become a film actor and executive at the age of 60. He plays a major in "The Devil's Jest", a film which is being produced by Captain Paul King.

The Earl negotiated the temporary conversion of Syon House, the 500-year old ancestral home of the Duke and Duchess of Northumberland, into a film studio. Many more feature films will follow after "The Devil's Jest" is completed.

When Lord Alexander the Defence Minister and the Earl of Norbury's cousin, asked him why he had taken to acting, he replied: "A feller does all sorts of crazy things when he gets to 60."

Anyway we think it is a good use of old, haunted ancestral homes. Even the earls, peers and baronets need a steady income to maintain their aristocratic pride.

EXTRA EARNINGS

Bombay, March 4.

Presidency Magistrate, Mr. M. J. Gordhandas, Esplanade Police Court, Bombay, had some sharp remarks to make when he convicted Khemchand T. Bhatia now running a hotel in Bombay to an 18-month jail term and a fine of Rs. 200, for living on the earnings of immoral traffic.

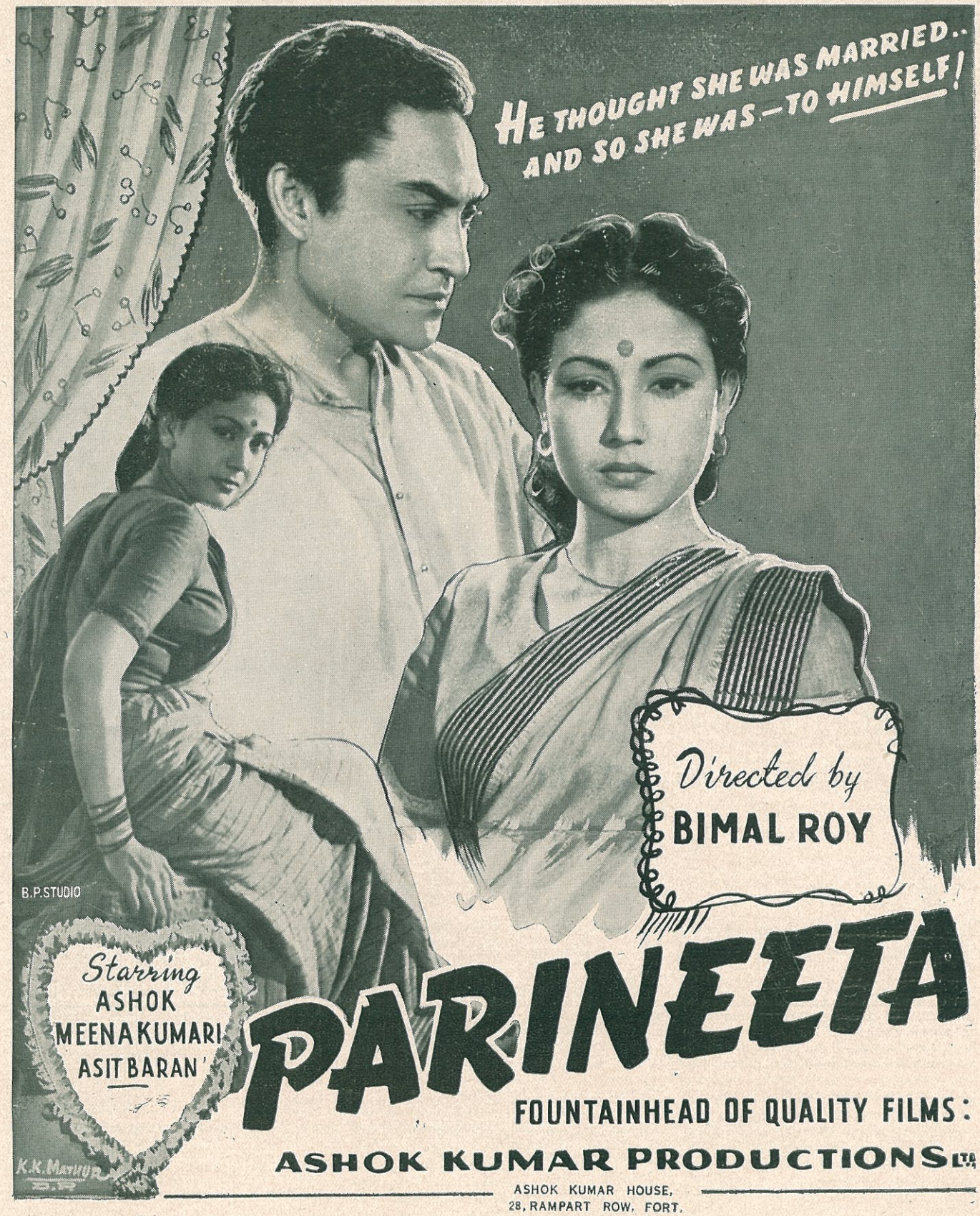
In the course of his judgement the magistrate observed: "Some hotels have been shown to be nothing else but places where prostitution is going on on a large scale. Some disreputable hotels have become not places of lodging and boarding for visitors, but veritable brothels." Some of the hotels did not keep satisfactory registers. The magistrate also said: "Cases have been brought to police courts in which film extras have been made to earn as prostitutes either by hotel keepers or by private agencies."

HALF-WAY THROUGH

Hollywood, February 15.

Popular comedian Jack Benny and his wife Mary Livingstone celebrated their 26th wedding anniversary.

That is a miracle in a town of quick divorces. But you never can say for even old Louis B. Mayer resorted to divorce after 46 years or married life.



FOUNTAINHEAD OF QUALITY FILMS:

ASHOK KUMAR PRODUCTIONS LTD.

ASHOK KUMAR HOUSE,
28, RAMPART ROW, FORT,

BOMBAY 1.

The Waning Days of Vijayalakshmi Pandit

Old Lady Faces Unforeseen Calamities

By : Phyruz Canteenwala

Vijayalakshmi Pandit was born on Saturday, August 18, 1900 in Allahabad when the Moon is exalted in Taurus, the ascendant of her lunar chart. This benefic lunar position inclines her to be open-handed, trustworthy and ambitious. Her view of life is noble, conservative and sincere. Her ideal concept of peace calls for justice. She desires to have it established not only in dealings regarding herself, but also as a common rule throughout the world. Since she manages to be fair in all her dealings she is frequently asked to lead any deputation.

She is tolerant and amenable to reason. Intuitively she has a rare heart aspiring for public sympathy, compassion and love, since she believes that her real happiness is related with the service she offers to others. In this respect her best abilities centre around the talent for systematic work. Whether it be political, charitable or just recreational planning that must be done, she gets in with remarkable zest. Despite her tolerance, there is one thing she does not contemplate with ease, and that is unsystematic living or thinking.

The sun is exalted in Leo which rules the fourth House of domestic affairs. Owing to this solar position she displays a peaceful and tranquil mind. As such she is somewhat emotional and takes her experiences very much to heart, nevertheless she possesses the warmth of human kindness which causes her to seek an outlet by being harmonious and generous to others.

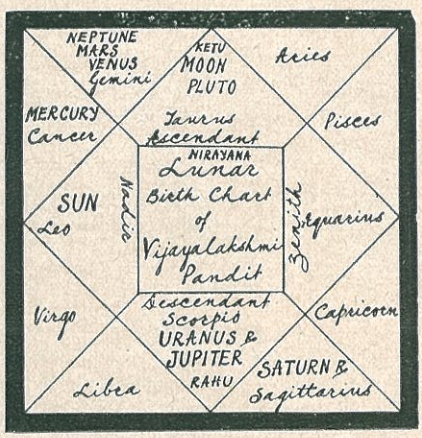
Excellent taste marks everything she does. She likes to have a well decorated, tidy dwelling place, and she keeps her belongings in order. Anything disorderly is very distracting. She holds her family in reverent regard. Since her appreciative sincerity is well understood, she receives love and affection in return, not to mention favours.

She has a lot of ability, and much of this takes the form of clever showmanship. It is not necessary for her to have a stage, for making a good impression can be done with any individual or group. She gets attention by her cleverness, and once she has the eyes on herself, she knows how to use such concentration to advantage. Although she moves along splendidly with others, she really excels when working independently. She is possessed with such crusading spirit that she can hardly rest when there is a cause to be upheld. She is happiest when she is busy. For relaxation, she is prone to have a variety of hobbies and diversions, such as reading, conversing, seeing, travelling and pursuing quiet pastimes.

In love and romance, she gives the impression of being casual. That is because she does not wish to display her emotions. Although she feels very deeply, she is careful to keep her feelings from becoming public property.

LACKS IMAGINATION

The Moon, Pluto and Ketu are juxtaposed in the sign Taurus, the ascendant of her lunar chart. The proximity of the Moon to Ketu endows her with the sophistical mode of arguing while that of Pluto to the Moon fascinates her towards costly dainty, and magnetic appeal for the company of the opposite sex. Since Ketu is hemmed in between the Moon and Pluto one finds it difficult to realise the type of person she really is because she is prone to shelter against a high psychological barrier. By this she is not timid but dislikes to have anyone peer behind the facade of her personality chiefly because of the pent up and inhibitive influences which are created by the lunar south node. Since the exalted Luna is enveloped in the envenomed fold of Ketu, the tail of the mythical monster without the trunk, she often assumes a self-contained, self-piteous and fluttering outlook. The dynamic opposition of the Moon to Uranus deprives her of fertility of imagination in the field of foreign engagements. Besides, owing to this aspect she is naturally poor of inventive art and independent judgment. This is why she seldom shines on political platforms alone.



Nevertheless, Mercury is in an exceptionally benefic triple trine aspect with Uranus, Jupiter and Rahu, in double sextile with the Moon and Ketu and in first nonile with Neptune. As a consequence of this her intellectual sensitivity naturally reflects in her romantic speech that depends for its fervour on the moods of the fair Luna and Mercury ruling her heartfelt emotions. Undoubtedly she possesses rare elegance which occasionally serves to cope with the onerous task of her public performances. She could have excelled as a brilliant orator but for the dynamic opposition of Uranus, Jupiter and Rahu to the Moon, the natural lord of the third House of Cancer which is the spring of all thoughts.

AN EARLY WIDOW

Nevertheless, these benefic aspects charge her with unlimited dynamism for reciprocal love that is discerned by the lunar north node in the seventh House of Scorpio which rules marriage. However, Mars, the co-lord of the seventh House of marriage partner, is posited in the second House

Nehru's sister and an adopted daughter of America.

and is in opposition to Saturn and in quincunx with Rahu. Pluto, the co-lord of the seventh House is in dynamic opposition to Uranus. The Sun is in square with Jupiter, and the Moon is in triple opposition to Uranus, Jupiter and Rahu. Because of these powerful malefic formations Mrs. Pandit is widowed earlier in life.

The planets Uranus, Saturn and Venus play the stellar roles in her vocational affairs. Especially Uranus and Saturn are very important because they wield considerable influence especially on her various foreign assignments. Uranus-Jupiter-Rahu trinity is in benefic trine with Mercury. This potent formation gives her a rare incentive in any sphere where delivery is of prime importance. And as Saturn is in trine with the Sun the potentiality of this gift is heightened by her ornate oratory to uphold to her own cause. Besides, owing to the illusive and eruptive vibrations of Neptune in opposition to Saturn she has chosen an independent career that is occasionally activated when she is absorbed into the intensity of flying abroad in order to serve India better in her own way.

UNFORESEEN CALAMITIES ?

The planet Neptune in harmony with the Sun plays a vital role as far as her foreign activities are concerned. Exquisite tastes, visionary schemes and vagrant thoughts wildly impel her to fly abroad frequently. However, the dynamic opposition of Saturn to Neptune at birth is the most destructive formation that threatens unforeseen calamities in the late years of her life.

The following progressed planetary aspects will, in the ensuing years, cause an unexpected grave turn of events against Mrs. Pandit.

In the course of the last four months of her current fifty-third year Mars is in trine with Saturn and in sextile with Neptune. Jupiter is in second nonile with Saturn, in sextile with Uranus and in quincunx with the Sun. These planetary

Starring
USHA KIRON
MRIDULA
MUKESH

WRITTEN and DIRECTED BY
MADHUSUDAN

MUSIC and PRODUCED BY
MUKESH

Contact:

MUKESH FILMS,

Famous Cine Lab. & Studios Ltd., Mahalaxmi, Bombay 11.

Discussing horticulture! It was a pleasant surprise to Sir Alexander Korda to know that Mrs. Sushila Rani Patel was a Professor of Botany. The way Mrs. Patel named the thousand and odd plants in the Girnar garden made old Alex wonder. And Mrs. Patel said, "Alex, this is not an orphanage of plants belonging to a rich capitalist, this is a nursery of a hard-working journalist where every baby has a name and gets the care and love of its parents."

aspects are significant of a mixed result in the above period. In the next two months, no doubt destiny will lend a deceitful hand for elevation by inclining her to aspire for honour and pride. But she will meet with unexpected reverses in the last two months when Uranus in sesquiquadrate aspect with Pluto will deprive her of the appreciable influence and co-operation to fulfil her end.

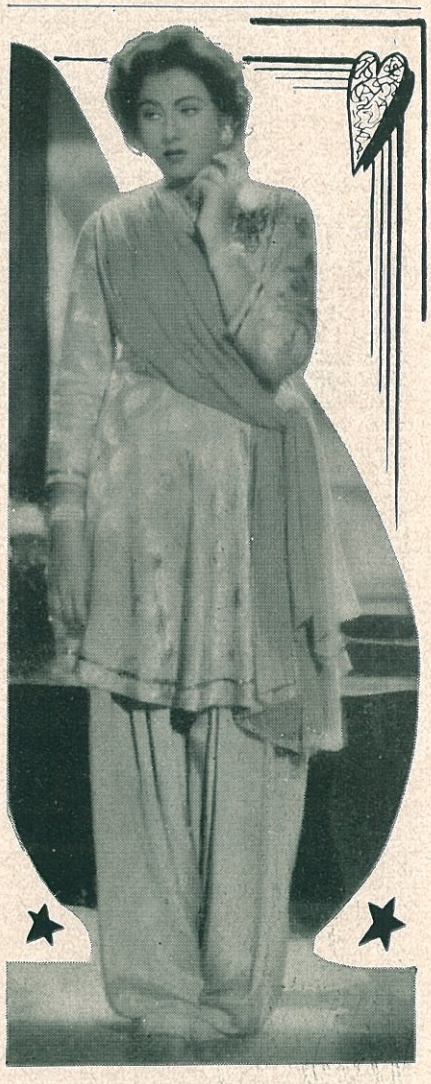
In the course of the first ten months of her fifty-fourth year Uranus is in sesquiquadrate with Pluto, and Jupiter is in quincunx with the Sun in the first five months. By the cyclonic currents of these stormy planetary vibrations the ship of Vijayalakshmi's political destiny will suddenly sink into the oblivious deep for ever. Strained relations and indisposition will mar her progress in any field of endeavour.

ABDOMINAL OPERATION

During the first nine months of her fifty-fifth year Venus is in square with Uranus and the Moon, and Jupiter is in double sextile with Mercury and Rahu, and Pluto is in sesquiquadrate with Rahu in the last six months. As a result of this the first half of the year is indicative of ups and downs in her everyday walk while the last half is portentous of unexpected trouble in the domestic sphere and unsound health. Since she will be in low spirits, the year is unfruitful for any important undertaking.

During the first half of her fifty-sixth year Rahu is in sesquiquadrate with Pluto and in the last half Saturn is in opposition to the Sun, Mars is in square with Jupiter, Pluto is in sesquiquadrate with Saturn, Neptune is in conjunction with the Sun, and Uranus is in fourth nonile with the Sun. These aspects will cause great anxiety for health. She should beware of accidental mishap. Since Mars is afflicted with Jupiter, and Saturn with the Sun and Neptune a surgical operation especially in the region of the abdomen is very imminent. Mostly this will be a very dark year.

During her fifty-seventh year Jupiter is in square with Mars and in quincunx with Neptune, Saturn is in opposition to the Sun and in sesquiquadrate with Pluto, and the Sun is in sesquiquadrate with Ketu. In view of this her failing health will take a sudden acute turn in the beginning of the year when the combined grave influence of these aspects seems to threaten her survival.



Coy? But be careful! That is Madhubala—the touch-me-not Venus of the screen—in "Arman", a love tale produced and directed by Fali Mistry.

LET DESTINY BE THY—WATCHWORD !

LET FORTUNE SMILE ON YOU !!

Sushil Pictures'

"LAKEEREN"

STARRING

Ashok Kumar ☆ Nalini Jaywant

Tiwari ☆ Kamal ☆ Agha Mirza ☆ DURGA KHOTE & PRAN

Written By : VINOD KUMAR

Songs : SHEWAN

Photography: NAGRAS

Music : HAFIZ KHAN

Our Next

ZINDAGI-KE-MELEN

Produced & Directed by

H A R B A N S

WORLD RIGHTS :

MANSUKHLAL P. SHAH

MAIN ROAD, DADAR—BOMBAY.

WOES & ECHOES

Thought travels with age and brings a veil of worry over innocent eyes. Having reached the frontiers of youth, beautiful Shakuntala is now trembling with the fever of thought—new frightening thought which seeks to wake up sleeping desires. Watch her plight in "Sapoot", a domestic story directed by H. P. Sharma for Pampa Pictures.

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

BUT WHERE DO WE BEGIN ?

"Any problem, whether political, social or economical receives a new and novel touch at your hands. Your prolific writing and inimitable style of presentation of facts, leave one dumbfounded with awe and wonder. Whenever, and that too every month, I read your powerful editorial, written in lucid style, I am always reminded of Goldsmith's description of the Village Schoolmaster, "how a small head could carry all he knew." Your head is sufficiently big but not that much big to accommodate so much of grey matter with which you entertain and thrill millions of your darling readers, but you are doing it, Sir!

"Your editorial, "WHITE DOVES OF TYRANNY", which appeared in the February issue is one more feather in your hat which is filled with plumes. It is a bold and courageous attack on our Government and its policy. This is what makes you different from other writers, and you are unique, Sir. We want a man like you to voice our grievances and not the innumerable milksops who clown in the journalistic arena.

"I am not much interested in politics and still I paid my undivided attention to the article, thanks to your vitriolic writing. It is with grief I differ from your views, on two or three points.

"You have criticised the policy of our Government towards Passive resistance or Satyagraha. The Father of our nation resorted to this weapon and that too effectively to overthrow an alien rule. When once we have got our independence, we have to give a decent burial to this double edged weapon. Why should we forego our food if we have a quarrel with our mother, and what can our mother do, except to force food on us or give us a nice spanking?

"What role has a student to play in his career as a student? His place is in his school or college. He has nothing to do with politics. Gandhiji once by mistake gave a clarion call to the students and why should that error be repeated?

"Regarding food policy, we cannot entirely blame our food ministers. Of course our great Munshi bungled a lot, but he incurred the wrath of Mother Nature and she refused to smile on this prize bungler.

"Before concluding I would like to express my opinion about our beloved and benevolent leader. He is a jewel as his name indicates. Spare him from your fire and fury and give him a fair chance. His colleagues have let him down.

"Our Government is a democratic one and we cannot expect a miracle to happen. Stalin and Mau could effect changes overnight, but do you want Nehru to be an autocrat and ride rough-shod on our happiness and feelings? You will be the first person to go behind the bars, if Nehru becomes a dictator!

"Conditions are improving and will improve further. Five years are not sufficient to bring about a complete change. Let us wait for some time more."

GUNTUR. *P. K. Sundaram.*

OLD MAN'S WIFE QUEEN !

"For patriotic fervour, inspiring leadership and impetuous actions, Lakshmibai, Queen of Jhansi, is a name to conjure with. Her very pretty name has become a synonym with "Patriotism". It is for this reason that ninety years after her death, the women's auxiliary force of the Azad Hind Fouj under Subhas Chandra Bose bore the name of Jhansi-ki-Rani Regiment.

"But in Sohrab Modi's picture, the portrayal of the Queen by Mehtab is very disappointing. She appears to be a dummy, wielding a sword (which, incidentally, is fit only to chop dead mutton) clumsily and with inconsequential acting. This is one more instance of the tragedy in our films where the directors in their zeal to immortalize their wives reduce immortal personalities to the level of mendicants. This tragedy is especially poignant in "Jhansi-ki-Rani", which is otherwise a splendid and spectacular production."

POONA. *Mrs. H. Syamala Bai.*

WHAT DO YOU SAY, KESKAR ?

"Enormous sums of money are drained off from India to Ceylon and Goa by way of charges for commercial advertisements broadcast by Radio Ceylon and Radio Goa. A good many listeners who are fond of film music have necessarily got to hear these broadcasts. It is a universally recognized fact that radio and film are very effective propaganda media, and with the policy of the administration of both Ceylon and Goa being what it is, patronizing their commercial broadcasting tantamounts to 'greasing' a none-too-friendly propaganda machine. We cannot overlook the

Phil Silvers proves conclusively that the Arabs wore glasses while going to their harems in "Chirag-e-Alladin", a Hindi picture of Columbia.

fact that a large number of people do want to hear film music. Therefore, All India Radio can very well attract a good amount of money and at the same time cater to a fairly large audience by starting commercial broadcasting."

BOMBAY. *Mohansingh S.*

LISTEN, MORARJI, LISTEN !

"Your Judas has once again stolen a march on his other contemporaries by suggesting that film stars should not be given driving licences in his brilliant article "Stop Road Murders" in the February issue of "Filmindia".

"I hasten to hail his suggestion as most practical and necessary and I hope and pray the authorities concerned will not let his sound and valuable argument be wasted on them.

"I am in cent percent agreement with his observation that "film stars who are high-strung emotional creatures—whether male or female—should not be given motor driving licences at all".

"Apart from the fact that Judas has substantiated his case by citing the striking anomaly of Begum Para being once again set free to treat our roads as racing playgrounds, I have myself come across numerous instances of film folks who care two hoots for the poor pedestrians while they are at the steering wheel.

"To name a few of them, to whose rash and negligent driving I happen to have been an eye-witness on several occasions, Raj Kapoor, Suresh, Kuldip Kaur, Nargis, Shekhar, Geeta Bali and Protima Das Gupta can always be depended upon to give anyone on the streets a breath-taking (if not fatal!) demonstration of their wonderful enthusiasm for speed!

Adele Jergens is helping Cornel Wilde to make up his mind in "Chirag-e-Alladin", a Hindi version of "A Thousand & One Nights" of Columbia.

"Yes sir, if I were in the place of Morarji, I would not only forthwith cancel all the licences issued to the abovementioned stars and many others of their ilk, but would also suggest a promotion for Judas for making the most original and valuable contribution towards our road safety!"

BOMBAY. *C. H. Sampat.*

KESKAR'S MISMANAGEMENT

"On Mahashivratri day, I went to Garrison Talkies. 'ALBELA'—Bhagwan's masterpiece was being shown there.

"All the cinemas always show our Official News or documentary films before the picture. Here News No. 222 was shown to the audiences in its *English* version. Was it not strange that for an audience crowded with illiterate filmgoers, the Films Division could not find a copy in Hindustani version?"

BOMBAY. *Mrs. Satwanti Dayal.*

DEPENDS ON MORARJI !

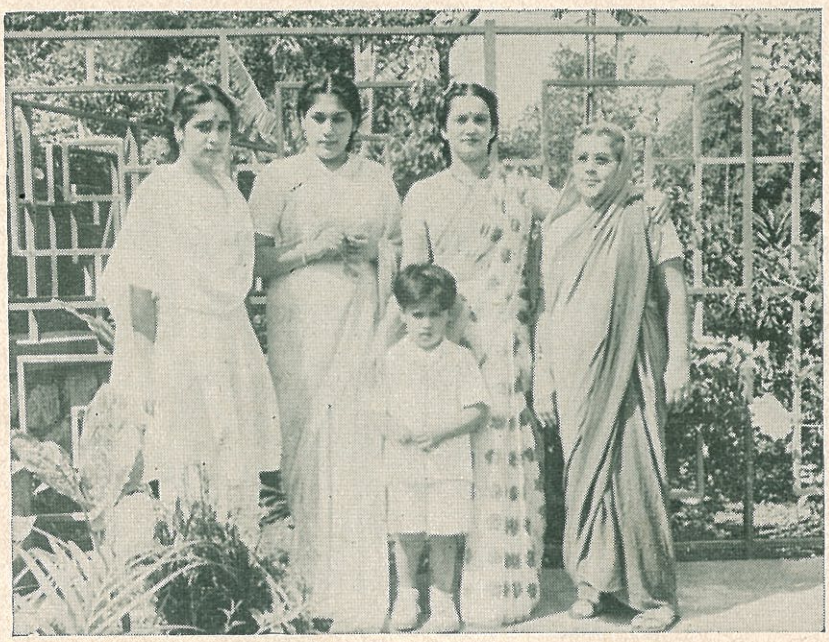
"Speed-crazy stars are fast becoming a menace to our society. It has become a fashion almost with the success-intoxicated stars to kill a pedestrian every now and then. Rash driving is perhaps the only driving they know. The timely advice of Judas in the February issue that licences should not be given to filmstars who can afford to employ skilled drivers should be received in good spirit and considered seriously by the authorities. In fact this is the only effective measure that can be taken to stop innocent people dying unnatural deaths. To do the least the authorities must keep in view the past record of the filmstar as a driver when issuing licences. Why only stars, other people who are rich enough to be careless drivers, should not be given licenses. Criticism in Filmindia has been immediately effective in most cases and I earnestly hope this shall happen in this case too."

PILANI. *Shiv K. Parti.*

SABOTAGE, KESKAR, SABOTAGE !

"The other day, I witnessed a sorry fate of a Films Division product. The film was a documentary titled the N. C. C. It was a good and sincere effort, and not ineffective in its appeal. Yet the audience, strangely enough, was laughing and whistling with amusement. Do you know why? It was all due to the rank bad, faulty and mischievous manner in which the film was shown that had caused all the amusement. The film was run at such a fast speed that it turned a serious and important subject into a sort of a comedy. We saw our young and raw cadets walking at a feverish speed, eating as if they had never tasted food for months! Add to it the sight of their saluting, parading etc. and you can visualize how funny they must be looking. That all this was done purposely became apparent when the next foreign newsreel was run at a normal speed, in which Eisenhower talked like a normal man and the commentator spoke with a pleasant and human voice.

"It was indeed a sorry and a shameful showmanship, more so when one sees that it all happened at a theatre where the lion always roars, genially and majesti-



From far and near come fans and friends to Girnar! The Raj Bahadurs of Hyderabad are fans and friends both. Left to right: Miss Urmilla, Mrs. Laxmi Rani Raj Bahadur, Mrs. Sushila Rani Patel and Laxmi Rani's mother. The little fellow is Laxmi's son.

cally. But on Saturday the 21st February at 3-30 P.M. the roar also revealed its spirit of ridicule and mockery for Indians and everything Indian."

THANA. *B. Harisinganey.*

SALUTE SRIRAMULU !

"I can not say how much Andhra is indebted to you for your leading article "Nehru's Martyr" in your issue of Filmindia January '53. To sum up, it is a masterpiece, which will move and melt the hearts of the readers, exposing at the same time the utter callousness shown by our top leaders. No Andhra journal worth the name has ever produced such a brave article so far about "Sriramulu" who in your own words "was allowed to die a slow, lingering death, after 58 days of fasting".

"You are the silent servant of humanity and your service to the nation is immeasurable. We, Andhras, salute you for your great article."

BAPATLA. *K. Satya Murthy.*

NO ! THEY NEVER CHANGE !

"Many valuable leading articles, each one a masterpiece in itself, have adorned the pages of Filmindia and appealed to every thinking citizen of this country. "White Doves Of Tyranny" is yet one more of these that will bring laurels to the leading magazine, east of Suez.

"But will the power-pampered Pandits, the vainglorious Vijaylakshmis and the moonstruck Morarjis learn to benefit by criticism?"

SECUNDERABAD. *E. R. S. Vasan.*

WOMAN THROUGH AGES !

"Remarks full of wit and satire under the various photographs have become a novelty—nay a speciality—of filmindia. They show at their back, the philosophical mind grown mature with age and experience. But one wishes, Mr. Patel, that your pen would not become so bitter when writing about women. When people, at parties, quote your writings against us, I, as a member of the weaker sex, feel embarrassed and wish that Mr. Patel would take a more kind and sympathetic attitude towards Indian women, who are much different from their counterparts in other countries and as such deserve these remarks the least."

NAWALGARH. *Shakuntla Kapoor.*

WORTH INVESTIGATING !

"Race Course Cinema in New Delhi is primarily intended for military personnel, who are rightly or wrongly exempt from paying entertainment tax levied by the Government. This cinema has therefore got separate windows for the sale of tickets to uniformed personnel and civilians.

"It is a matter of great shame that the cinema management wilfully issues tax-free tickets without any discrimination and I have seen many civilians buying tax-free tickets. Recently I complained to the cinema authorities against this wrongful practice and the reply from them in return was that I could also purchase tax-free tickets which I, of course, refused to buy.

"Mr. Patel, don't you agree with me that our National Government should not be deprived of the revenue which is due to her and this criminal practice should stop forthwith !"

NEW DELHI. *Maharaj Krishan.*

DON'T GIVE IDEAS !

"The Post Office should issue a special postage stamp bearing a surtax to be used for the relief of famine victims. I am sure no one would object to paying four annas for a two-anna stamp—the excess to go to the famine fund. If only one such stamp is sold to each person in the country, the fund would benefit by about Rs. 2,50,000|-."

BOMBAY. *Gurunath Bhalchandra.*

YOUR VIEW !

"After going through your unbiased comments on V. Shantaram's "Parchhain" and taking for granted that "seeing is believing", I had the misfortune to see the above picture, the other day. If you would permit, Mr. Patel, I would say that it does not deserve the praises you have so generously showered upon it. It was so abhorring."

SECUNDERABAD. *R. James David.*

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ORPHANS WITHOUT MOTHERS AND SISTERS !

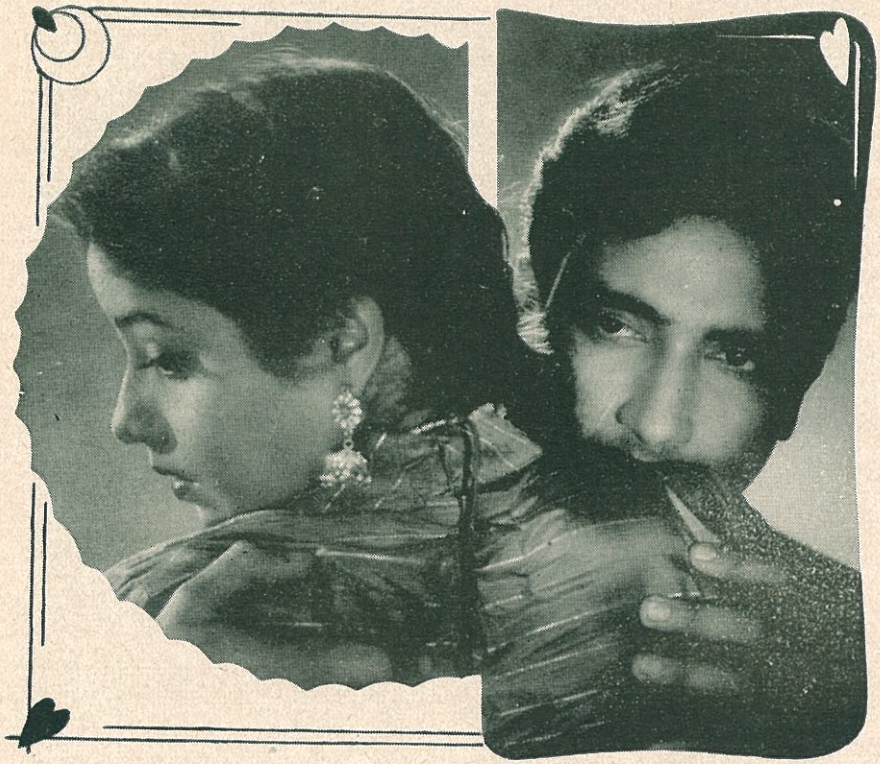
"The Connaught Circus of New Delhi can easily compete with the Marine Drive of our Bombay in taking front rank among the places where 'Impolite Sex', I mean the young boys of today, tyrannize poor girls.

"The boys of today have so little consideration for others and so few good manners that I think we are living in an age of vulgarity. I had been to Delhi on a sight-seeing visit last month and found battalions of these young boys on week-ends in Connaught Circus. One can judge in lump! Oh! What coarse and rough beings these young men are! At the cinemas, they indulge in an unrestrained outpouring of unmannerliness. At the booking office of Odeon I was whistled at like anything. It seemed as if they wanted to devour me. Then a boy puffed the smoke of his cigarette in my face and knocked against me so violently without apologizing, that he gave me a pain in my shoulder.

"But what exasperates and disgusts me especially is the liberty they take of talking publicly, without any discretion whatsoever about their most revolting adventures. At the same cinema, I was forced to change my seat, in order not to be any longer the involuntary confidante of an obscene anecdote, told in such an immodest language that I felt as much humiliated as I was indignant at having heard it.

"Should not the most elementary good breeding have taught them to speak in a lower tone about such things, when we are near at hand?"

BOMBAY. *Miss B. C. Lala*



He is not smelling the hair nor biting the shoulder. Bharat Bhushan is just pressing Usha Kiran to himself, a very common courtesy in India though not between man and woman and we must wait to see its results in "Dharti-ke-Bhagwan", a social theme produced by D. N. Agrawal for Madhur Movies.

THEY SHOULD !

"Whenever I go to see a picture at our local New Majestic Cinema, mostly I find a few lads, who carry the advertising boards of the theatre etc., sitting at the exits of Re. 1|2|- class. These lads while the show is on, start talking speculatingly about the forthcoming scene such as this will happen now, that will happen now and so on. Moreover, when a song comes, they also start singing with the particular character, with the result, the spectators who sit near the exits are badly disturbed.

"The other day I went to see Omar Khayyam's "ANNDATA" in the matinee show and found 4 or 5 lads sitting at the exits. When the show started, as usual, they started talking. But while a song was going on, and one or two of them started singing with it, I asked them to keep quiet. But all in vain and they continued their practice till the show was over.

"Sir, will the management of the cinema take note of this and do the needful to save the patrons from this malpractice?"

AJMER. *P. D. Jain*

★★★★

Believe it or not, but she is a cobra-worshipper! And no one does it better than Nirupa Roy in "Nag Panchami" directed by Raman Desai and produced by Vinod Desai for Vinod Films. The cobra must be a good looker too.

★★★★

CENSORS, NOTE !

"I would like to say one thing about 'Sangdil' leaving aside this picture as a whole for Editor Patel to commend or condemn on its own merits. In a certain scene Dilip Kumar while chasing Madhubala, is portrayed entering a temple with shoes on. He, in that state, then goes right near the image of Lord Shiva. Producer-director R. C. Talwar, being himself a Hindu, should know that Hindus, of whatever views they might be, never pollute the sanctity of a temple by carrying shoes into the Hall where deities are worshipped.

"Will he kindly make suitable amends?"

SIMLA. *Bal Krishan.*

Baggy trousers make the figure scraggy and unnecessarily strain male imagination. That is a bad turn to Shyama in "Daao", a social theme produced by G. P. Sippy and directed by Kiran Kumar.

OH, KESKAR !

"We were recently shown in Hongkong the film "USTAD PEDRO" and since Indian pictures are exhibited once in a blue moon nearly all the Indian population in Hongkong flocked to the theatre to see it.

"To our utter disappointment we found the picture nothing but monkey play with Sheikh Mukhtar running in and out with different faces. The scenery, songs, acting, photography and everything were just third class and lifeless. The story it seems was picked up from the road and filled in film tins to give us a 2½ hours' headache. Yet inspite of all this the picture was not censored and despatched for exhibition overseas (since the picture must have failed in India). If our film industry is so rotten for God's sake do not send such pictures out here and spoil its already dying reputation."

HONGKONG. *Jagdish Varma.*

PRAY, LOBO, PRAY !

"I sincerely hope that this finds a place in your esteemed magazine because I can think of no better way of letting the proprietors of the concerned cinema know what the public feels about its auditorium.

"We in Mangalore have a talkies called Central Talkies which is situated in the busiest part of the town. But this theatre is in an awful condition. The main screen has not been lowered so long that insects have eaten holes in it and birds have built their nests in it. Besides, the theatre is so badly ventilated that when there is a big rush, nearly everyone has to come out at the end, suffering from a severe headache. This is clearly noticeable on Sundays when there is always a big holiday crowd. Besides, the seats in the lowest class, have no backs and consequently, may suffer from a backache. What is worse is that the best Hindi films are shown here. I hope that after reading this at least, the proprietors will try to remedy all these and the many other evils prevalent here."

MANGALORE. *P. F. Lobo.*

COUNT THE DYING DICTATORS

"The death of Sergei Prokofiev, a great Russian musician, announced a few days ago, is shrouded in mystery, whether his death has been natural or State-assisted, no one can say, but it is known that ever since 1948 when a cultural purge overtook Russian artists and scientists, he has been in dishonour. In November, 1947, he was awarded the highly-coveted honour of "people's Artist of the RSFSR" for his "joyous compositions". But on February 10, 1948, the Central Committee of the Communist Party issued the fateful resolution on Soviet Opera, which accused Prokofiev's compositions of "subjectivism, constructivism, extreme individualism", of "formalistic perversions and anti-democratic tendencies", of "atonality, dissonance and enthusiasm for confused, neuropathological combinations which transform music into cacophony, into a chaotic medley of sounds".

"As the resolution was passed, Prokofiev hurried to make a confession. He said: 'The resolution has separated the decayed from the healthy cells into the creative work of composers. No matter how painful it is for a number of composers, myself included, I hail this resolution which creates conditions for the restoration of the health of the entire organism of Soviet music . . . . With boundless clarity it outlines for us the aims towards which we must strive in order to serve best the Soviet People . . . . Speaking of myself: elements of formalism characterised my music fifteen to twenty years ago. The contagion resulted, apparently from contact with a number of Western currents. After the exposure in Pravda (in 1936), in accordance with the instructions of the Central Committee of the Party, of the formalistic mistakes in an Opera by Shostakovich, I pondered over my own creative methods and concluded such course to be incorrect . . . . . Of atonality, which frequently is closely related to formalism, I am also guilty . . . . . In conclusion I wish to express my thanks to our Party for the clear instructions in the resolution which will help me in my search for a musical language comprehensible and near to our people, worthy of our people and of our great land.'"

NEW DELHI. *Subodh.*

"U" FOR UGLY !

"Nargis' attempt to imitate Esther Williams in "Bewafa" is so poor that it provoked laughter among the audience. She seems to be ignorant of the art of swimming and lacks the shapely figure which is the forte of Hollywood stars. And what's more, the Censor Chief has allowed this scene to remain in the film and granted it a 'U' certificate. Mr. Patel, can anybody beat that?"

MADRAS. *S. A. Hasnath.*

When a woman thinks so visibly, narrows her eyes and increases her depth of focus, the man is in immediate danger. It must be Guru Dutt because that is the one Geeta Bali chases in "Baaz", a stormy sea yarn, produced by Miss Hari Darshan and directed by Guru Dutt for H. G. Films.

Entirely Different From Others!
THREESTAR MOVIES
RAJGADH
ing: SHYAMA * SHAMMI KAPUR * KULDIP * ANWAR
MAJNU * HALEN * MUMTAZ & ULLHAS

Directed by: **JAIRAJ**

Produced by: **RAVI SHANKAR.**

Music: VASANT PRAKASH. *Lyrics*: MADHOK, NAKSHAB, NEPALI & WALI. *Dialogue*: H. LATTA, WAHID QUREISHI.

Camera: T. R. JOSHI. *Production Chief*: DARSHANLAL. *Distributors* : Delhi, U.P:— M|s. ZEAL PICTURES, Delhi.

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PICTURES in MAKING

Isn't youth itself a brittle pot of dreams and decorations? It also goes to the well of hopes and often breaks on the hidden rocks of life. Only the wise succeed in bringing home the pot full to grow harmony and happiness in life. Krishna Kumari, a new comer, plays the romantic water maiden in "Manchala", a social story produced and directed by Jayant Desai.

HINDUSTAN CHITRA (Bombay)

Producer-director Kishore Sahu has completed quite a few sequences of "Mayurpankh" a lively social in Gevacolor, starring himself, Sumitra and Odette Fergusson, a French girl who has had her dramatic training in London. In Andre Thomas, Kishore has found a painstaking cameraman and we look forward to a pleasant blending of technical perfection and emotional flights in "Mayurpankh." Kishore has now gone for outdoor shooting to Agra and Jaipur with his unit of stars and technicians. One outdoor sequence has been already shot at one of the picturesque Bombay suburbs and the results in Gevacolor are reported to be flattering.

NEW PREMIER FILMS (Bombay)

Film actress Geeta Bali and Producer Ahluwalia patched up their differences and now the shooting of "Firdaus" is proceeding smoothly. Anoop Kumar plays the hero supported by Om Prakash, Lalita Pawar and Badri Prasad. British director Herbert Marshall is busy selecting the cast for their new historical "Wajid Ali Shah", the script of which is getting ready. The response to the advertisement which appeared in "filmindia" calling for new faces has been terrific. The best and the lucky ones will, of course get their chance. The title role of Wajid Ali will be played by Ashok Kumar while David will portray the Prime Minister Aminindaula.

MEHBOOB PRODUCTIONS (Bombay)

Sir Alexander Korda, well-known British film producer, performed the muhurt of Producer-director Mehboob's "Amar" in the presence of prominent film personalities. Nimmi, who plays an innocent village girl, faced the camera and uttered "Bhagwan, mujhe shanti do" in Hindi and again "God, give me courage" in English. This small dialogue incidentally reveals the blind faith in God which helps Mehboob to achieve great things with courage and fortitude. "Amar" is a story of village life in black and white. Music is by Naushad.

JAGAT PICTURES (Bombay)

After a year's preparation, "Pehli Jhalak" has gone on the sets at the Famous Cine Studios at Mahalakshmi. The muhurt was performed on the 9th March. Starring Vyjayantimala in an ideal role with music and dancing to enhance her beauty, the picture has many other top-liners besides. They are Pran, M. Rajan, Roopa Verman, Jawahar Kaul, Kamlakant, B. M. Vyas and Om Prakash. R. Venkatachalam, a popular story-writer of South India has written the story of "Pehli Jhalak" with lyrics and dialogue by Rajendra Krishna. As for music, there will be some new lilting melodies with C. Ramchandra in charge. Direction is in the hands of M. V. Raman of "Bahar" fame.

ALHAD CHITRA (Bombay)

More than two-thirds of "Mahatma" directed by Datta Dharmadhikari is ready in three versions, English, Hindustani and Marathi. The theme of "Mahatma" is the common man whose only joy in life is a morn-to-night toil for his daily bread. Though ignorant of the so-called modern civilisation, he has yet a keen insight into the emotional and cultural values of life that make human existence worthwhile. "Mahatma" of Producer-director Datta Dharmadhikari will thus give some food for thought in the present world of strife and struggle. It stars Jagirdar and David.

INDIA FILM EXCHANGE (Bombay)

"Chirag-e-Alladin", the Hindustani dubbed version of "One Thousand And One Nights", produced by Columbia in Technicolor, is awaiting release at the Eros and another Indian theatre. This beautiful costume fantasy stars Cornel Wilde, Evelyn Keyes, Adele Jergens and Phil Silvers and has such exciting action that we can safely predict a long run and repeat audiences to see "Chirag-e-Alladin". We congratulate the shrewd distributors on their selection of this popular hit, which will soon entertain filmgoers all over India.

JAYANT DESAI PRODUCTIONS LTD. (Bombay)

Producer-director Jayant Desai performed the muhurt of his new social tentatively titled "Naya Rasta" with Nirupa Roy facing the camera. Others in the cast are Manhar Desai, Agha, Bipin Gupta, Krishna Kumari and Babu Raje. "Naya Rasta" is an adaptation of a popular Gujarati play "Sarvodaya" written by Prafulla Desai. The musical score is by Chitragupta. In the meantime "Manchala" a hilarious comedy directed by Jayant Desai is ready for release. Nirupa Roy and Manhar Desai are teamed to supply the necessary romance. Yet another "Miss Mala" starring Vyjayantimala, is fast nearing completion.

ROOPNAGAR LTD. (Bombay)

Three attractive dance numbers of Usha Kiran were picturized by Producer-director Roshanlal Malhotra during the month. That brings "Dhuaan" a murder mystery drama almost to completion. It has an impressive cast with artistes like Usha Kiran, Asha Mathur, Om Prakash, Ullhas, Jeevan and Pratima Devi. Usha plays the stage actress who brings disaster in the life of a well-to-do boy. V. Avdhut is reported to have enhanced the production values of "Dhuaan" by giving excellent photography.

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FILM TRUST OF INDIA LTD. (Bombay)

Producer-director Hemen Gupta is busy taking rehearsals of his artistes to make sure his new picture "Ferry" becomes outstanding. Though the romantic interest in the film is provided by Geeta Bali and Pradeep Kumar, Master Babu a child star, and Jackie the Alsatian are the unusual points of interest in this fascinating pattern of life. Baby Bula, 4-year old daughter of Hemen Gupta, also makes her screen debut in "Ferry".

DELHI THEATRES (Bombay)

Written by popular screen-writer D. N. Madhok and presented by Madhubala, "Vishwas-Shakti" promises to be something different from the usual stuff. And with Madhubala's versatile histrionic art, "Vishwas-Shakti" is bound to attract. Let us hope the shooting begins soon and proceeds smoothly without a hitch.

FILM TECHNICIANS OF INDIA (Bombay)

At last director Fali Mistry has completed "Arman" starring dream-queen Madhubala and now awaiting censorship. The emphasis this time is on the emotional contents and that is why we expect the picture to appeal to everyone. All the three, Fali Mistry, Jal Mistry and Robin Chatterjee, have laboured hard to make "Arman" a lovely experience for filmgoers. Others in the cast are Shakila, K. N. Singh and Murad. S. D. Burman has given the musical score..

MOVIE ENTERTAINERS (Bombay)

"Andhakar" starring Chitra, Satish, Naaz and Baldev Mehta, will be released in May. Producers Pranlal and Shantilal Mehta have already sold some of its distribution rights. The Bombay rights are with United Cine Service, Bombay.

CHAMPAK FILM DISTRIBUTORS (Bombay)

This new distributing company has begun well by buying the world rights of the following two pictures: "Ram Kahani" and "Tute Khilone", the muhurt of both was performed on 16th March at Chandu Studios, Kalina. "Ram Kahani" is directed by Ravindra Dave and stars Shakuntala and Abhi Bhattacharya. "Tute Khilone" is directed by Nanabhai Bhatt and stars Shekhar, Purnima, Gulab and Babu Raje.

EMAR FILMS (Bombay)

Director Ravindra has completed five reels of "Sailab" starring Geeta Bali, Smriti Biswas, Ramsingh, Sunder and Abhi Bhattacharya. The hero Abhi has to carry a sinister, half-burnt face through half of "Sailab" and Bengali make-up man Goswamy takes two full hours every time to do the job thoroughly. As regards the music, Producer Mukul Roy, who is also a good musician, has given some lilting tunes, finely rendered by his sister Geeta Roy, Talat, Hemanta Mukherjee and Shankerdas Gupta.

CHANDU STUDIO LTD. (Bombay)

"Naina", the maiden production of Chandu Studio Ltd. directed by Ravindra, is ready for an all-India release. It is the story of man in search of justice, heightened by the element of suspense. The cast is led by Geeta Bali and Abhi Bhattacharya and supported by Ramesh Sinha, Leela Misra and Biman Bannerjee. Manna Dey has given the music. In spite of many handicaps, Chandu Studio is working efficiently. Besides making his own pictures, Producer Chandu, an erstwhile cameraman, gives facilities to half-a-dozen independent producers to make their pictures there.

MARS & MOVIES (Bombay)

Starring charming Usha Kiran and Dev Anand, Producer-director Amiya Chakrabarty has nearly completed "Patita". Others in the cast are Agha, Shivraj and Lalita Pawar. In "Patita", Amiya champions the cause of the social outcast, superbly played by Usha. As soon as "Patita" is ready he will start the shooting of "Badshah".

CHANDRAKALA PICTURES (Bombay)

Producer-director Dhirubhai Desai is happy with the rushes of his mythological "Shuk Rambha" starring Nirupa Roy, Anjali Devi, Bharat Bhushan and Lalita Pawar. A lot of money has been spent on sets, costumes, music and dance and the result is an eye-filling picture.

VIREN INTERNATIONAL (Bombay)

Though the shooting of "The Last Judgement" has not yet begun, elaborate preparations are being made to ensure its box-office success. This Indo-French production stars Nalini Jaywant and Bharat Bhushan and is a joint effort of Viren International Films and Pathe of Paris. French director Henri Decoin who is already charmed with Nalini's sweet personality and talent is enthusiastic about "The Last Judgement".

PAMPA PICTURES LTD. (Bombay)

With Shakuntala and Bharat Bhushan as the romantic lovers, director H.P. Sharma has made steady progress with "Sapoot" a domestic social. The supporting cast consists of Lalita Pawar, Baburao Pendharkar, Nand Kishore and Jeevan. Rajnikant Pandya is taking special interest in the technical side.

THE SCREENS (Bombay)

Under the personal supervision of Roop K. Shorey, the Italian De Sica's masterpiece "Miracle of Milan" is ready for release with an English commentary by Ramesh Thapar. The English version will soon be released while the Hindustani one will take another month. The picture created a sensation in America last year. It is the story of Toto, the child found among cabbage leaves and brought up by a kind old lady. The problem of the homeless and the jobless is handled well in this interesting picture. Indian filmgoers, therefore, should not miss "Miracle of Milan".

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